ADAM MALIN & GARY BERMAN'S

INFINITY

Issue Six January, 1976

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Report on Telefantasy
Discussion with Jim Danforth
The Man Behind Spock
1975 in Two Pages
Soul Music by Caldwell
Artwork, Features, Letters

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FROM THE DESK OF THE EDITOR;

It's *deja vu* time, folks! It has been more than two-and-a-half years since our last issue, INFINITY 5. In that interim, we never expected to be able to produce another magazine on the scope of prior endeavors, both aesthetically and financially. Yet here it is, our latest offering. Why? We're glad you asked. The basic reason underlying this return to publishing involves our recent summer convention, *Telefantasy 1975.* We feel the convention and its guests had something to offer that would appeal to those who were unable to attend. So, through text and photos, we're attempting to bring as much of the convention as possible to you in printed form.

We think this issue contains some of the best text we've ever published. However, there is an imbalance here. The available artwork we were able to acquire has been drastically curtailed. A good deal of the semi-professional sources we used in the past have gone on in these past few years to become professional artists for the media. And while we're happy and proud for their successes, we do miss their work in this issue. True as well is that the art of Brunner, Kaluta, Wrightson, Jones, and others of this ilk that INFINITY so heavily used in the past is just, truthfully, beyond our financial range at this time.

Thus, there is a greater emphasis on text in this issue, which is okay by us, since we're mainly aching to rap about *Telefantasy.* We have pages of text, covering interviews with guests, and articles on different events, and a good deal of professional coverage. In all, a good way to enjoy the show, for those of you who did or did not make it to the Big Apple.

As a one-time venture, this one was our most extravagant, lavishly produced effort, and we're anxious to share it with you.

On the artistic side, INFINITY 6 has some bright features. As in the past, this magazine serves as a launching site for aspiring artists in the field. Before Brunner, Jones, Wrightson, and Kaluta were as widely known and popular as they are today, INFINITY was there interviewing them and featuring their artwork. And in INFINITY 6, we're happy to be showcasing the work of two very talented men: Tim Conrad and Clyde Caldwell.

Believe it or not, this magazine has been around for almost seven years! The economics of such a project are absurd, which accounts for the totally ridiculous schedule of publishing. Still, take note of what we have managed to do: We like to think that the interviews with personalities were the main focus of the issues: Warren, Gaines, Frazetta, Wrightson, Jeff and Bruce Jones, Brunner, Corben, Kaluta, and Harper. And this issue we follow in that tradition with talks conducted with Joseph Stefano, the creator of *The Outer Limits*, and Jim Danforth, a very talented special effects man whose work will be seen in the remake of KING KONG. We hope you enjoy them!

Where are we going? You might notice that the thrust of this issue is more towards film than comic art. This reflects, to a degree, a change in our tastes. We do contend, however, that film and comic art are closely related, as Steranko has pointed out numerous times. The fields that INFINITY and our conventions have touched on have always been multifaceted and varied. This diversity will hopefully be the backbone for any future projects we undertake.

In these past few years, we've been actively involved with comics fandom with our annual convention, *Creation* held in Manhattan. We've noticed the overburdening of the comic fan market by the tremendous growth of comic conventions here. Originally, there were two conventions: Phil Seuling's *Comic Art Convention*, and the science fiction gathering, *LunaCon*. Then came *Creation*, way back in 1970. In those days, a convention was something to look forward to with great anticipation. Then it was an event. Now, however, there are just too many conventions covering our fields of interest: The Sunday mini-cons occur just about once every two weeks, the major comic companies who for years totally ignored the existence of comic conventions have now entered the market, there're three *N.Y. Star Trek Conventions*, two Rock and Roll Cons, *a Nostalgia Convention*, a *Warren Famous Monsters Con*, an *ACBA Comic Con* on the way, and God only knows what else. What to do? Who knows? We at *Creation* are going to attempt to make our convention as varied and enjoyable as possible, and *diversified*. A strict comic book convention just won't make it any more, it's our belief. And the conventions run by Marvel, DC, and Warren destroy the fannish appeal and attitude a gathering such as this should be. As always, we invite your opinions on the above, and we'd like to hear suggestions for improving *Creation*.

A few thank-yous for help on this issue: to Doug Murray, our ever-present associate editor, for his guiding hand in this and all such endeavors, to Tom Rogers for his expert typeset, proofreading, and additions, to James Thornton for the lighthearted look at Mr. Spock which appears in this issue, to all the guests and staff at *Telefantasy* who made the report possible, to Bruce Mittelman for his fine photography, which graces these pages, and finally to the illustrators whose work this magazine showcases.

A plug, if we might: we still have some back issues of INFINITY for sale. INFINITY 5 contains full-color covers by Mike Kaluta and Larry Todd, a color print suitable for framing by Berni Wrightson, an interview with the underground's finest artist, Richard Corben, a look at *Warp!*, the Broadway science fiction show with artwork by Neal Adams, a portfolio by Esteban Marota, four pages by Larry Todd, and artwork by many others. Regular features, fine layout, printing, and paper stock. Price $3.50. Also available is the recent reprinting of INFINITY 2, which was highlighted by interviews with Frazetta and Wrightson, and including art by both of them. Brunner, Adkins, Morrow, Steranko, and others also contributed artwork. Regular features, as well. The price on this one is $2.00. Order from *Adam Malin, 16E. 2nd Street, Freeport, N.Y. 11520*, for these two back issues. And thank you.

We hope you enjoy this issue. Please write back with your comments and criticisms. And take care.

Best,

Gary Berman

Adam Malin

THE NIGHT SPOT TEEMED WITH YOUNG, VIBRANT LIFE – FLASHING LIGHTS, WRITHING BODIES, SWIRLING SMOKE AND DRIVING, PULSATING...

soul music

YOU HADN'T NOTICED ANYTHING **UNUSUAL** ABOUT THE **ROCK GROUP** ON THE BANDSTAND WHEN YOU CAME IN—**NOT** UNTIL THEY STARTED TO **PLAY**.

THE MUSIC WAS LIKE NOTHING YOU'D EVER HEARD **BEFORE**–**EERIE**... **EVIL**! WITH EACH SONG, THE NAMELESS GROUP PLAYED, THE TENSION SEEMED TO MOUNT–THE RHYTHM COURSING THROUGH YOUR BODY UNTIL **NOW** IT SEEMS THAT YOUR MIND WILL **BURST** AS THIS NUMBER BUILDS TO ITS SHATTERING **CLIMAX**!

THE LEAD SINGER'S EYES HAD SEEMED TO SINGLE YOU OUT AS THE NIGHT PASSED, AND NOW THEY HOLD YOU **ENTRANCED**–UNABLE TO TURN AWAY FROM THE MALIGNANT HORROR THAT YOU SEEM TO SENSE IN THE DEPTHS OF THOSE SEEMINGLY **UNHOLY** ORBS.

YOU KNOW SOMETHING **STRANGE** IS HAPPENING TO YOU, THAT A NAMELESS DREAD IS POUNDING IN THE BACK OF YOUR BRAIN JUST AS THE MUSIC IS **CLUTCHING** AND **TEARING** AT YOUR VERY **BEING**!

THE MOUNTING ENERGY WEAVES A SOLID WALL OF SOUND AS THE THREE INSTRUMENTALISTS INTERTWINE OBSCENE HARMONIES AND THE SINGER'S GROTESQUE MUTTERINGS CRESCENDO TO A MADDENING PEAK...
GOTTA SHAKE THIS WEIRD FEELING... MAYBE IF I GET ON MY FEET...
HI THERE, LOVER— WANNA DANCE?
AND WHEN THE MUSIC STOPS...
CAMPBELL '74
YOU ARE ALONE!
WHA... WHERE AM I?
THE NIGHT CLUB, THE ANONYMOUS THRONG, THE DISTORTED MUSIC ARE ALL GONE, AND IN THEIR PLACE IS ONLY A BILLOWING NEBULA.

NO...
GOOD LORD...

AHH... I SEE THAT MY DISCIPLES ON THE EARTH PLANE HAVE SENT ME A NEW SOUL TO DEVOUR VIA THEIR SORCEROUS MUSICIANSHIP.
THIS CAN'T BE HAPPENING ... I MUST BE FREAKED OUT... HALLUCINATING ... A BAD TRIP!
I'M POSITIVE THAT THIS WILL PROVE TO BE A "BAD TRIP" FOR YOU, MORTAL!
AHHHHHH!
WHAT HAPPENED?
MAN, THAT LAST SONG MUSTA REALLY FLOORED THIS GUY... WHEN THE MUSIC STOPPED—ZAP!—HE WENT OUT LIKE A LIGHT!
OH, MY GOD...
HE'S DEAD!
the end

STAR TREK

COMIC FANDOM

DOC SAVAGE

The Man of Bronze

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SUPERMAN vs the AMAZING SPIDER-MAN
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SPACE: 1999

1975 THE YEAR IN 2 PAGES

1975 was in many ways a year of change in the comic book industry—the influx of new ownership, in the shape of conglomerates like Kinney, has made the comic industry a different place in which to work—the emphasis on profit is harder, and many books, artists and editors were out because of their inability to make money.

ITEM: Seaboard, the company that was created to make us forget all the other companies, is killed, dropped from the stands and rapidly forgotten. Reason: a combination of editorial incompetence and managerial indifference that would need a whole 'nother article to examine.

ITEM: To counter the onslaught of the Seaboard lineup, National floods the market with a barrage of new ill-fated titles: *Warlord, Kong, Richard Dragon, Beowulf, Stalker, The Avenger* (based on the '30s pulp hero), and a new Showcase-like *First Issue Special*, while old-timers like the SPECTRE and PHANTOM STRANGER quietly fade once more into the oblivion of cancellation.

ITEM: The monster craze seems pretty much over, and a number of horrific series bite the dust. Among these are both National's and Marvel's versions of the FRANKENSTEIN MONSTER, and Marvel's MORBIUS THE LIVING VAMPIRE and LILITH—DRACULA'S DAUGHTER. Also discontinued is Marvel's magazine, *Monsters of the Movies*. And finally, Skywald folds, apparently because of rising costs of labor and printing.

ITEM: National and Marvel get into the Con business—Marvel, with its first annual Marvel Convention, National with its first SUPERMAN Con (on SUPERMAN's birthday, no less!).

ITEM: *Famous Monsters* editors manage to stretch a simple Con report (on their 1974 F.M. Monster Con) into a year's worth of feature articles, which only ends with the 1975 F.M. Monster Con. (Watch upcoming issues for incredibly detailed coverage.)

ITEM: *Telefantasy Con* happens! Fans are treated to personal appearances by Joseph Stefano, Noel Neill, Whit Bissell, Bill Tuttle, and Jim Danforth . . . all in one weekend!

ITEM: The "one-day" Con dwindles to a thing of the past.

ITEM: National's parent company, Warners, announces a big budget SUPERMAN movie, produced by the Salkind Brothers, who gave us THE THREE MUSKETEERS, directed by Guy Hamilton, who gave us GOLDFINGER, starring??? Probable name at this time: Burt Reynolds, who gave us W.W. AND THE DIXIE DANCEKINGS.

ITEM: Marvel, not to be outdone, announces a SPIDERMAN movie. Probable director: Brian dePalma, who gave us PHANTOM OF THE PARADISE; probable producer: Milton Subotsky, who gave us THE LAND THAT TIME FORGOT.

ITEM: JAWS shakes up audiences, quickly becoming an unprecedented record-breaker in the realm of the bestseller. New George Pal DOC SAVAGE film is released (but not to New York), rekindling new interest in the character and prompting Marvel to begin a Doc Savage black and white mag. Talk is heard of a KING KONG remake (or two), with Jim Danforth a possible for the animation department.

ITEM: The Great American Comic Book Exposition, planned as a tie-in to the American Bi-Centennial—comics being one of the two real American art forms.

ITEM: Marvel making wholesale changes in their comics and editorial lineup—most reprint titles are dropped; *Spidey & the Electric Company* moves into the top three; THE X-MEN return with an all-new lineup—except for CYCLOPS continuing as leader; the VISION marries the SCARLET WITCH (talk about mixed marriages!); SKULL THE SLAYER and THE BLACK GOLIATH make the scene; a few new teams emerge in the form of the INHUMANS, the GUARDIANS, the CHAMPIONS, and the INVADERS; the FALCON's other self is revealed; CAPTAIN MAR-VELL reaches new heights of complexity; and the popularity of the "Kung-fu" hero is firmly established. Roy Thomas steps down as head editor to freelancer, Marv Wolfman takes over the reins; Archie Goodwin replaces Marv on B&Ws; Isabella and McGregor out, John Warner in.

ITEM: Back at National, the *Lois Lane, Jimmy Olsen*, and *Supergirl* titles merge into the *Superman Family*, paving the way for the *Batman Family, Shazam Family*, and the *Super-Teams Family*, 50 centers all. WONDER WOMAN successfully completes her twelve super-tasks, and is readmitted to the JUSTICE LEAGUE (a saga that was continued throughout the entire year of 1975), while Green Lantern returns to his former fantasy format, and AQUAMAN and the LEGION's KARATE KID are awarded their own titles. On the other hand, OMAC is apparently killed off in the last issue of his comic because of Jack Kirby's switch back to Marvel.

ITEM: Gerry Conway goes from Marvel to Seaboard, to National—eventual ambition, to get out of the field entirely. New paperback work on *Balzar* and for DAW may soon make this possible.

ITEM: Only one copy of *Inside Comics* appears in '75—reason: editorial and managerial changes combined with paper

shortage and increasing paper costs.
ITEM: Both Marvel and National develop new series around the character of HERCULES, both series generally ignored by fandom.
ITEM: National continues to revive Golden Age superheroes, this time giving the FREEDOM FIGHTERS of Earth-X their own book, and relocating them on Earth I.
ITEM: A new PLANET OF THE APES color comic joins the merry Marvel lineup, reprinting the material out of '74s black and whites.

1975 was also a year of changes on the personal side, as many artists, tired of the hassles involved in the comic field, moved on to better things, and many of those who were into better things moved back to comics.

ITEM: Neal Adams, successful with color covers for Marvel, breaks into the big time with a series of TARZAN covers for Ballantine.
ITEM: Jim Steranko, with *Mediascene* going strong, paints a series of SHADOW covers for Bantam.
ITEM: Frank Frazetta, with large monies coming in from poster sales and real estate deals, publishes only *one* cover in 1975.
ITEM: Wally Wood, fed up with mistreatment by the Overseas Weekly, quits and turns his hand back to the comics.
ITEM: Reed Crandall, no longer able to cut it, quits the comic field entirely.
ITEM: Joe Simon gives us THE GREEN TEAM and THE OUTSIDERS.

ITEM: Big Apple Comics, after 2 years, finally hits the stands.
ITEM: Jack Davis breaks into TV advertising with limited animation cartoons for Rapid Shave and others. Also does breakdowns for Children's Television Workshop. (Harvey Kurtzman also doing animation for CTW).
ITEM: Berni Wrightson drops out of comics, supporting himself with covers and indicia while he paints.
ITEM: Bruce Jones breaks into the writing field with two published paperbacks as well as writing and illustrating several stories for Marvel's science fiction B&W (since cancelled).
ITEM: Jim Warren loses the services of many of his Spanish and South American artists; brings back American favorites like Alex Toth, John Severin, etc.
ITEM: Warren also sells movie rights to VAMPIRELLA to Hammer Productions; Barbara Leigh set to play the delicious Drakulonian; Peter Cushing to play Pendragon, the Great. Meanwhile, the first two VAMPIRELLA paperback novels appear in bookstores across the country.

1975 was also a big year for the movie and TV world; several comic characters slated for full-length movies, several more made it to the small screen in '75.
ITEM: WONDER WOMAN, starring Cathy Lee Crosby (a pro tennis player), makes it to the Tube via an ABC-TV Movie of the Week; ratings only so-so, movie not bought as a series.
ITEM: THE NEW, ORIGINAL WONDER WOMAN returns to the screen, this time set in the forties, much more successful than the previous film, but still not picked up because of—
ITEM: THE BIONIC WOMAN hypes ratings on failing *Six Million Dollar Man*—after a successful initial appearance, the BIONIC WOMAN signs for six more appearances, finally to have her own series, beating out old W.W.
ITEM: *Kolchak* and live-action *Planet of the Apes* fail on the Tube; *Star Trek* keeps on Trekkin' however, and Paramount contracts for a *Star Trek* feature; first draft script, however, is rejected, and an unnamed big name sci-fi writer is currently working on a new one.
ITEM: The cycle is completed with the debut of NBC-TV's animated *Return to the Planet of the Apes.*
ITEM: *Land of the Lost*, animated TV dinosaur show, continues to do well, as it continues for another season; *Shazam!* adds *Isis*, a superheroine, to combat distaff crime, and Women's Lib outcry.
ITEM: The long-awaited British entry, *Space: 1999*, reaches American shores. No *Star Trek*, this.
ITEM: The new line of King-Size Comics do well; both Marvel and National schedule several titles apiece on a regular basis, most notably DC's *Bible Special* and Marvel's upcoming *2001* series, which will be handled by Jack Kirby.
ITEM: Perhaps the most exciting event of '75 in regard to comics fandom was the "merger" of the two giants in the field, which resulted in comicdom's first joint effort—a king-size *Wizard of Oz* book. This leads to the soon-to-be-released SUPERMAN-SPIDERMAN teamup, which is said to be the lengthiest single story ever to appear in a comic magazine. Several small comics companies cry "monopoly," to little avail.

1975 was a year of additions—
ITEM: Craig Russell takes over as artist on *War of the Worlds.*
ITEM: Mike Grell gets *Legion of Super-Heroes.*
ITEM: Dave Cockrum gets *The X-Men.*
ITEM: Jack Kirby joins Marvel and does *Thor, Captain America*, and *2001.*
ITEM: Walt Simonson takes *Metal Men, Doctor Fate*, and one-shots.

1975 was a year of subtractions—
ITEM: Jack Kirby leaves National.
ITEM: Roy Thomas goes freelance.
ITEM: Archie Goodwin leaves Seaboard/Atlas.
ITEM: U.S. discontinues moonshots.
ITEM: Chris Lee vows never again to take Dracula role.
ITEM: Deaths in the family: Rod Serling, Joe Sinnott, James Blish, Vaughn Bode, Michael Rennie . . . .

1975 was a year like all years—a year of great promise, a year of hope—and a year of disappointment; a year of great expectation and less than great accomplishments—a year when many were called but few were chosen. A year of the redemption of the American system of government and a year of the bankruptcy of the greatest American city. A year when the banner of International Brotherhood was flown in space, and spat upon in the United Nations; a year without war, but a year without peace. 1975—a year like all years; the year preceding 1976 . . .

Happy New Year.

—by Doug Murray,
Frank Verzyl,
Tom Rogers

TMC

AN INTERVIEW WITH
JOE STEFANO

Joseph Stefano, an extremely talented man, was one of the special guests at the Tele-Fantasy Convention *in Manhattan. As a writer, creator, and producer Stefano has added much to our fields of interest. His* Outer Limits *remains a television classic that is still being shown across the country. His screenplay for PSYCHO is a landmark for the horror/suspense genre. On August 2nd, Adam Malin, editor of INFINITY, conducted an interview with Mr. Stefano at the site of the convention. We're sure you'll find Stefano to be an open, candid, enthusiastic individual, as we did.*

STEFANO: All this network warring . . . I just survive by pretending it isn't there. And when you write down all your ideas on paper—that's bad. First of all, it takes too much time. Secondly, I'll be with these guys, telling them what my idea is for a movie or a series, and I'll catch the nuances of their faces, and make changes as I'm going through it. I note what's working, and I stay with that for a while. You can't do all this if it's all on paper—it's insane.

ADAM: What about your writing? When your material is rerun, do you get some compensation?
STEFANO: As a writer, I get residuals on each script that I wrote . . . the residual list is about this long (stretches arms to the limit). As far as *Outer Limits* goes, I wrote about fifteen scripts. We went on strike in the last two years to get more money up front, instead of stretching it on ad infinitum. As for the *first* rerun, if you have any clout you can get 100%, the same as they paid you for the original script. Then it starts lessening.

KARIN: Do you keep getting paid indefinitely?
STEFANO: No, not since the new agreement was reached. It stops after a while. However, *The Outer Limits* was done before the new deal, so the payments for that just keep coming.

ADAM: It seems to have been more or less dropped by the New York City stations.
STEFANO: Well, you know it wears out its welcome after a while. There weren't that many episodes. A show that runs on television for five years is the one you really make the most money on. I did *Outer Limits* between '63 and '64, and it wasn't until last year, 1974, that I saw a profit statement as an owner, not a writer, of the series. It took that long before it began to show a profit. A show doesn't really begin to show big profits until it has run at least four years. Four years' worth of shows is fantastic syndicate sales. You can sell out immediately. A show like *Mission: Impossible*, once it goes into syndication, can sell out for a couple million dollars, then you just sit back and collect, especially with so many episodes. *The Outer Limits* has continued in syndication so well because it has an audience. Ordinarily, a show that has only been on a year and a half never shows a profit. Also, they've cut back on the number of segments per season, as you've no doubt noticed. You start getting the reruns around Christmas time—the show is over before it begins! This o. course has made the cost of acting skyrocket; they're not making enough segments for the actors to appear as stars of big series now . . . you just have to smile.

ADAM: Caroll O'Connor, of course . . . and Sally Struthers, too, was bucking for a big pay raise.
STEFANO: Yes, and they have escalating pay clauses built into their contracts so that if the show is a hit their pay goes way up. And if it is a truly resounding hit, all contracts go out the window and you start all over again!

ADAM: I heard that Mary Tyler Moore's show wants to go right to syndication now.
STEFANO: Well, it's worth more to run it in syndication than it is to keep on doing it. They are spending more for the show than the network is paying for it—everybody is doing that. So if you take, say, a Quinn-Martin, who has four shows on the air, he is every season taking another one off the air.

ADAM: In other words, the syndication is what provides the profit margin.
STEFANO: Yes, as he's producing those series he's going deeper and deeper into deficit financing, but the longer he keeps them on the air the more value they have for syndication. I mean, the costs are incredible. A staff assistant today is practically getting more money than I got to produce *The Outer Limits!* Salaries have gone out the window. When I talk about doing a series today, I have a problem keeping a straight face; it's hysterical to me, talking about this kind of money.

ADAM: How much would it cost to start a new series along the lines of what you'd like to do?
STEFANO: God! The pilot episode of *The Outer Limits* cost around $240,000—that would cost close to a million today. It would probably be done as a ninety-minute or two-hour movie. Of the 6 TV movies I've done in the last few years, I think one of them cost less than a million dollars. Of course, if that were a feature length movie, the cost would probably triple. With them, you might get $100,000.00 for the screenplay, whereas with the TV movies you'd get $50,000.00 and a piece of the action—that's the preferable way now, I'd say. If it takes off you're in, and if not, who cares? You already got $50,000.00 for the screenplay, and who needs more than that for a screenplay, anyway?

ADAM: What were some of the TV movies you did?
STEFANO: I did one called REVENGE, with Shelly Winters for ABC.

ADAM: Damn, was she intense in that!
STEFANO: Intense, she's insane! Shelly is uncontrollable unless you hit her! You really must hit her! The interesting thing, though: at the time we were doing REVENGE, I was writing a CBS movie, with a part that just cried for Shelly

A STAFF ASSISTANT TODAY IS PRACTICALLY GETTING MORE MONEY THAN I GOT TO PRODUCE *THE OUTER LIMITS!* SALARIES HAVE GONE OUT THE WINDOW. WHEN I TALK ABOUT DOING A SERIES TODAY, I HAVE A PROBLEM KEEPING A STRAIGHT FACE . . . .

Winters. We just sat and looked at ourselves, and said, "Can we dare to . . !" You can't help loving her, and yet you want to kill her the minute she walks into the room! Yet she *had* to play this part, and she wanted to play it. The director of the CBS movie, called DEATH OF INNOCENCE, is a very strong-willed director. They were shooting this at the New York Woman's House of Detention. She was carrying on on the set, as usual, so the director took her into the dressing room, and they came out ten minutes later; she was fantastic after that. I don't know if he hit her, or what, but he straightened her out, and she gave a truly fine performance. Now, the director of REVENGE didn't have that kind of style, so she just did what she wanted to do.

ADAM: Which is her own brand of dementia.
STEFANO: Of course. Another thing about DEATH OF INNOCENCE: I suggested that they take off the soundtrack the Shelly Winters' "uh." Shelly has a tendency to say "uh" between every third or fourth word. So we just took the sounds out, unless they sounded just right. As for the other TV movies I did, there was one called HOME FOR THE HOLIDAYS, with Walter Brennen, Eleanor Parker, and Julie Harris. I did one for ABC called LIVE AGAIN, DIE AGAIN, which was science fictiony, though nobody said it was. It was about a woman who had been frozen for forty years, and then thawed out. She's twenty-two years old, but her husband is old and dying, and her children are older than she is. It didn't really come off, and I wasn't satisfied with it.

ADAM: I can't seem to get Shelly off my mind. I suppose the role she impressed me the most in was WHAT'S THE MATTER WITH HELEN. She was wonderfully neurotic in that!
STEFANO: Yes, she does have that knack for being neurotic.

ADAM: Delving into the past, I'm sure your work predates your involvement in PSYCHO. Tell us about your early years.
STEFANO: Well, I started in show business as a performer—a singer and dancer. I did musicals and toured the country. While I was touring I learned to play the piano and sing. I began writing a lot of my own material; this was in the late forties. As I began to write my own material, I started caring less and less about my performing it myself. I was realizing that I really wanted to write, not perform. I wanted to be a songwriter, so I began to write music and lyrics. Suddenly I got into a whole big thing on Las Vegas/night club type revues; big, gaudy, girly revues. I wrote songs for records that were recorded by people like Sammy Davis and Edie Gorme. I was doing very well, writing for Broadway shows and things like that. Then I decided to write television plays for things like *Studio One.* A friend of mine was a literary agent in New York, so I sent him the play, and he called me up and told me to come right over, and bring my pen with me! He was thinking of selling to *Studio One,* but instead showed it to Carlo Ponti, who was Sophia Loren's husband and producer. He wanted it as a movie, for Sophia Loren. They asked me to write a screenplay, and I had never even seen one before! I said of course; you're at that wonderful point in your life when you think you can do just about anything. And I couldn't get my hands on a screenplay. None of my friends had one. My agent had access to ones—they were from the theater. Meanwhile, I had a friend who had been an actor in some movies, and I said: what does a screenplay look like? He said, well, there's shot number 1—exterior, with an explanation, etc. That began with a scenario and ended with a full-fledged screenplay. Still, I wrote that movie almost like you'd write a stage play. I took the television play I had written (it was called THE BLACK ORCHID), and converted it, and made the deal. It was sold to Paramount. I found that I had been a songwriter for most of my life, and suddenly was in the midst of a big movie about to be made. People didn't seem to know that this was my first movie; there was a very strange kind of reaction in Hollywood. Anthony Quinn and Sophia Loren were starring in it, Martin Ritt was going to direct it; they asked me to go out to Hollywood to talk to Marty. It was wild; I had wanted to work in movies all my life, but I never thought I'd get there writing screenplays. They shot that script with virtually no changes, and Sophia won the Venice Film Festival award for her performance in it. It was incredible. I really had to pull back and find out what the business was all about. As a result of that script, Twentieth Century Fox offered me a 7-year contract, which I took; my wife was pregnant, so I said, "Let's move to Hollywood. Let's go, baby, it's all waiting for us there!" So we went out there and I went to work for Fox, and I found that it was a very different situation than I had anticipated. I wasn't ready, really, to put up with the kind of shenanigans that go on out there. For example, the producer would say that this one would be shot in Mexico, so I start writing around a plot in Mexico. Then when I'm up to page 13, he changes his mind and thinks we should shoot it in Rio. So he says, "Let's go to Rio," and we get on a plane and go to Rio for a week, and then he says he doesn't like Rio, so we go to Peru! By the time we had gotten to Peru he had decided that Mexico was best after all, so we had spent three weeks in South America for nothing. So it's back to the studio and Mexico. Then the third week after he calls me and says, "We want to do this in Spain!" I mean, what is this? I didn't even know what was going on. Today if this happened I'd just say, "Okay, babe, you go to Spain, I'll just sit here and write." At that time I was really not that sure of myself, so I wired the head offices of Twentieth, and said that I wanted out. So they let me out. Meanwhile, THE BLACK ORCHID opened to fantastic reviews, and I was immediately in a position it takes most writers years to get to. It happened so fast that I didn't know where the hell I was. One story that I had written, my agent sent to *Playhouse 90,* and they wanted me to do it. It was the last season of the show, and it was kind of an honor to do a script for that program. So I did it, and won an award from the Ford Foundation.

ADAM: How did you ever chance across Hitchcock?
STEFANO: Well, my agent knew that Hitchcock was about to do a movie, so he suggested to the man that he meet me and see what he thought of me. The book "Psycho," by Robert Bloch, was the proposed story, so I read it, and was heartbroken. Of all the Hitchcock movies to work in, I didn't like the book at all. But of course I wanted to meet Hitchcock whether I did the movie or not. It turned into a very funny meeting. I seemed to be saying things to him that he loved, because they made him laugh. He told me later that he was looking for a writer with a sense of humor, because he was afraid a writer without a sense of humor could never have written the screenplay to his version of "Psycho," which I tend to agree with. So, we got along famously and I got the job to write the screenplay, and first thing was that I didn't like the main character, Norman. In the book he's in his forties and drunk, and I said that I'd like to see him younger and more touching. Tony Perkins played the role, and he's a sensi-

tive young man. In the book, in the beginning, the girl drives into the motel, has a little talk, and gets killed. I didn't like it because I didn't even know the girl and already she's dead. Out of our discussions we agreed that we needed to get to know her first so that there was some personal involvement between the audience and the girl. So we had her there in the motel making it with her boyfriend; you get to know her, her problems, and you can identify with her. Then, fifteen or twenty minutes later, when she's taking that shower and the knife comes in, it's not only a shock, but you know who this girl is, so you care about her. So that was my second movie. And I don't think anyone, even Hitchcock, had a real idea of the reaction it was to get. It came out in 1960, and the immediate reaction was incredible; when you read the papers you not only read about the movie, but about the lines of people waiting to get in to see it. It became, within minutes, a classic. I almost got beat up in a barbershop one time. A guy in there had found out that I had written it, and was so furious, at me and all of Hollywood, for the idea that we would want to scare people so much, that he grabbed me around the throat and said, "My wife is afraid to take a shower!" He was going to hit me as if it was my fault! It was terrifying! If there was any really negative fallout from PSYCHO, it was because it came so early in my career. It stamped me forever with horror and suspense movies and that kind of thing; since 1960, anyone that wanted to do a horror movie would come to me! I do like to do other things, you know.

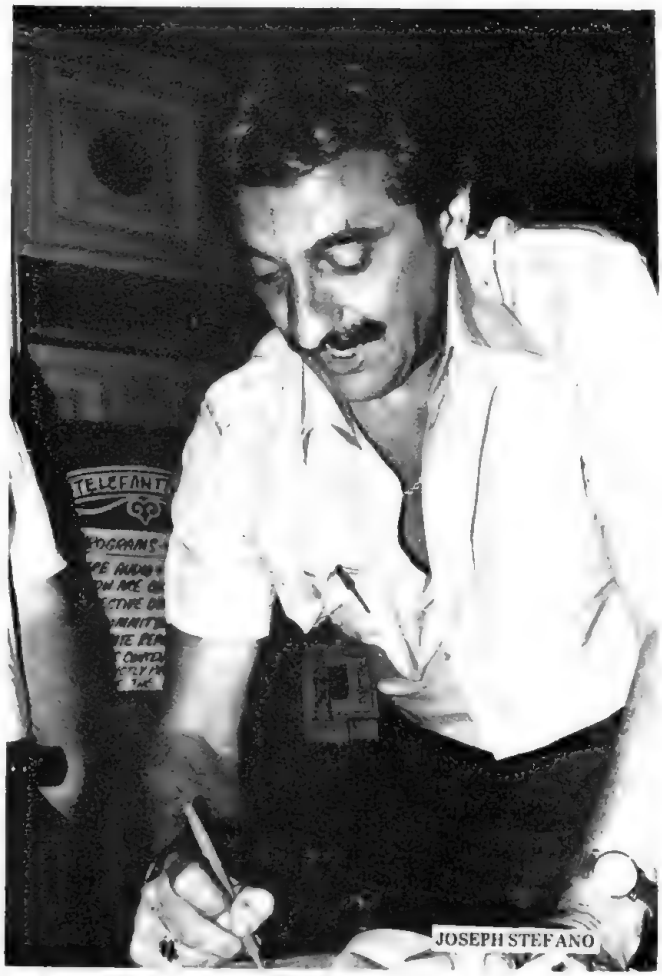
ADAM: How was it working under Hitchcock's guidance? Cinematically, it must have been very valuable to your understanding.

STEFANO: It was. The man is incredible. He is one of the very few directors who believes that he directs and you write. He doesn't tell you how to write, and you don't tell him how to direct. What you have in the script is what he shoots. If he doesn't like it he won't use the script. Just before we began shooting, he asked me to change a word. It struck me as kind of funny because he hadn't asked me to make any changes at all. And I said, "Don't you think it says what you want it to?" I had chosen the word very carefully because I knew that if I had said *sexy* love letters I would have had trouble with the censors (or if I had used dirty love letters, or masturbatory love letters). So I used *lurid*—that kind of had a nice feel to it. And Alfred said, "It says it beautifully, it's just a word I have never liked." And I said that, well, if it was a personal dislike I don't think I should change it! And he said, "You're right, Joseph, you're right, let's keep it!" It was very funny, because we would be discussing our approach to PSYCHO, and he went at it from the visual angle—why are we seeing this, or why am I going to show you this. I don't know how, but he never got into characters or location—that was my job, and he expected me to know it. But the great thing about working with him was that he is such a generous man. I'd say to him, I want to see a particular sequence again, and he'd immediately have the studio run it for us. I'd watch it, and then go back to his office and start taking the picture apart with him—why did you do this, how did you do that, etc. I mean, it was the most gigantic *education* a film writer or anyone for that matter in films, could get. There's no way you could buy this!

ADAM: It seems incredible working on an equal level with Hitchcock.

PHIL: When you conceived the screenplay for PSYCHO, did you deliberately try to scare the audience—and exactly what audience were you aiming at?

STEFANO: Well, I'll tell you what I think *Hitchcock* was doing. At that time in the late fifties, there had been a rash of highly successful, *inexpensive* movies from AIP and the British studios—they'd cost $100,000.00, but they'd gross thirty million! Also, every picture that Hitchcock had done previous to PSYCHO had been 2—3 million dollar pictures, with big names and big productions. I think "Hitch" looked at the market and said, "If these guys can make a movie for under a million dollars and have such a big success, what would happen if I did one?" His concept was to make a picture very tight in budget, not use big stars in it . . . as a matter of fact, Perkins would have cost a lot more, but he owed Paramount a film on an old deal made for $20,000.00 and when he was first starring. When they asked him to work it out in a Hitchcock film he said yes—people in Hollywood would take almost anything to work with Hitchcock—you just don't argue about money! Even his comedies—he's great with comedies, like TO CATCH A THIEF or NORTH BY NORTHWEST; even with suspense he has a great comedic flair. But it's a dark, black humor—he's very hip to that, and I am, too, so naturally if I had any suggestion at all . . . at the end of PSYCHO, there's that scene with somebody sitting there and the fly comes on his hand and he says, "Well, I couldn't harm a fly!" So I said at the beginning of the movie when the girl and guy are in the hotel room where they're supposed to be having lunch and really they're shacking up on her lunch hour; there's a sandwich which they haven't touched. I suggested that they have a fly buzzing around the sandwich, which ties back to the end—I truly dig that type of thinking. Thus, this whole approach to PSYCHO was we're all going to have a damn good time with a wonderful, get-scared movie. There were plenty of horror movies that people have always



JOSEPH STEFANO

THEY ASKED ME TO WRITE A SCREENPLAY, AND I HAD NEVER SEEN ONE BEFORE! I SAID OF COURSE; YOU'RE AT THE WONDERFUL POINT IN YOUR LIFE WHEN YOU THINK YOU CAN DO JUST ABOUT ANYTHING . . . .

loved . . . but I don't think either of us anticipated the impact of it. I guess I did to a certain extent; for instance, when I was thinking about the fact that she was going to be murdered in the shower I wanted to really set people up! Murder in the shower—it's a frightening thought! You're wet, naked—just *so* vulnerable. On top of that, I wanted to see the toilet—I wanted to really get at the long, forgotten fears and toilet training problems that people had had! So I said to "Hitch," can we show the toilet on the screen being flushed, and he thought that was so delightful. But he said: what do you want to show that for? and I said well, we really want to shake people up before murdering the girl. It kind of disturbs you, in a way; no one had ever flushed a toilet on screen before. So I set it up, in order to get by the censors, by having her write something on a piece of paper, rip it up, and flush it down the toilet! You see this on the screen, and it adds just that much more to the fright of it. Do you remember how slowly this all happens; like as she gets undressed. Everything was taking time, and we tried to realize that audiences seeing this had no idea she was going to be murdered. And you're going through this ritual of bathing that everybody knows—getting a towel, getting undressed, turning the shower on, getting in the shower . . . and suddenly, the audience just stood up, *screaming!* I saw it for the first time complete, in a theater, and I just sat there with my mouth open—I just could not believe that audiences would react like that. And this was a nighttime audience—this was no kid audience. But as soon as the picture was finished we *(Stefano and Hitchcock)* both realized that PSYCHO had somehow taken on a life of its own; it had gone beyond where we had ever intended it to go. Now, as soon as "Hitch" realized that he got onto the big promotional kicks, because everybody suddenly realized that here was a movie that cost under a million dollars and was obviously going to make quite a bit of money. So he created that big campaign where you can't enter the movie after it has started . . . it was the first time anybody ever took that kind of thing seriously. All across the country, distributors agreed not to let anybody in, so the lines were also long because you couldn't get in after it had started. They have photographs of this Chicago theater, and the line was going around six blocks! It looked like the most spectacular thing that ever happened—I mean, how can you not see it? You *had* to go and see it. His promotional campaign on it, mainly conceived by Hitchcock himself, was as great as anything he has ever done on the screen. It was gigantic.

ADAM: Tell us about Bernard Hermann (wrote the soundtrack).
STEFANO: I met him just a couple of times—he, like everyone, seemed to be stretching himself for the movie. Hermann came up with the idea of using a score with nothing but strings, which he had not done before. His chemistry came off just right, like the rest of us, I guess.

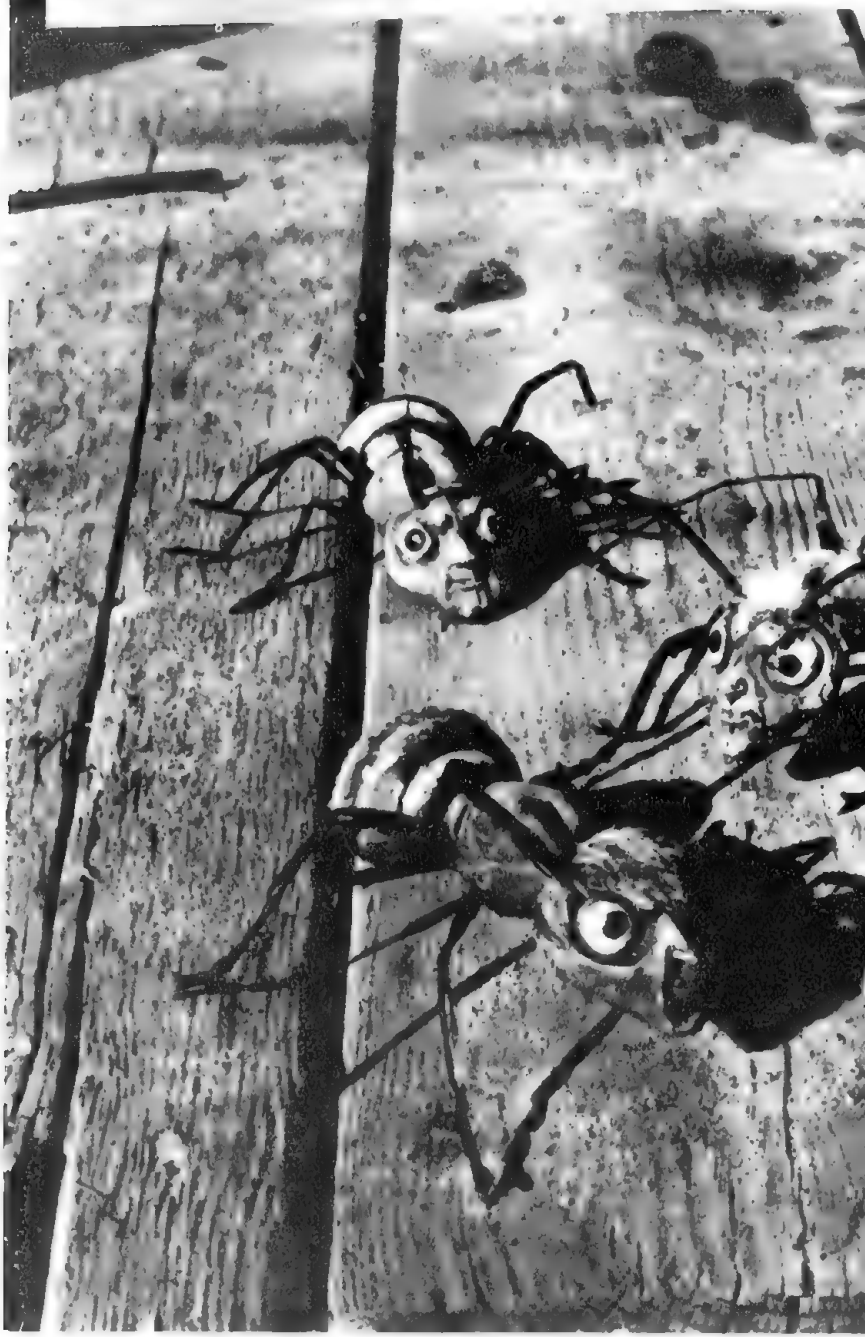
ADAM: I'm particularly fond of the jabbing violin when she is getting stabbed; it counterpoints the visuals beautifully.
STEFANO: Yes, things like that just made it work perfectly.

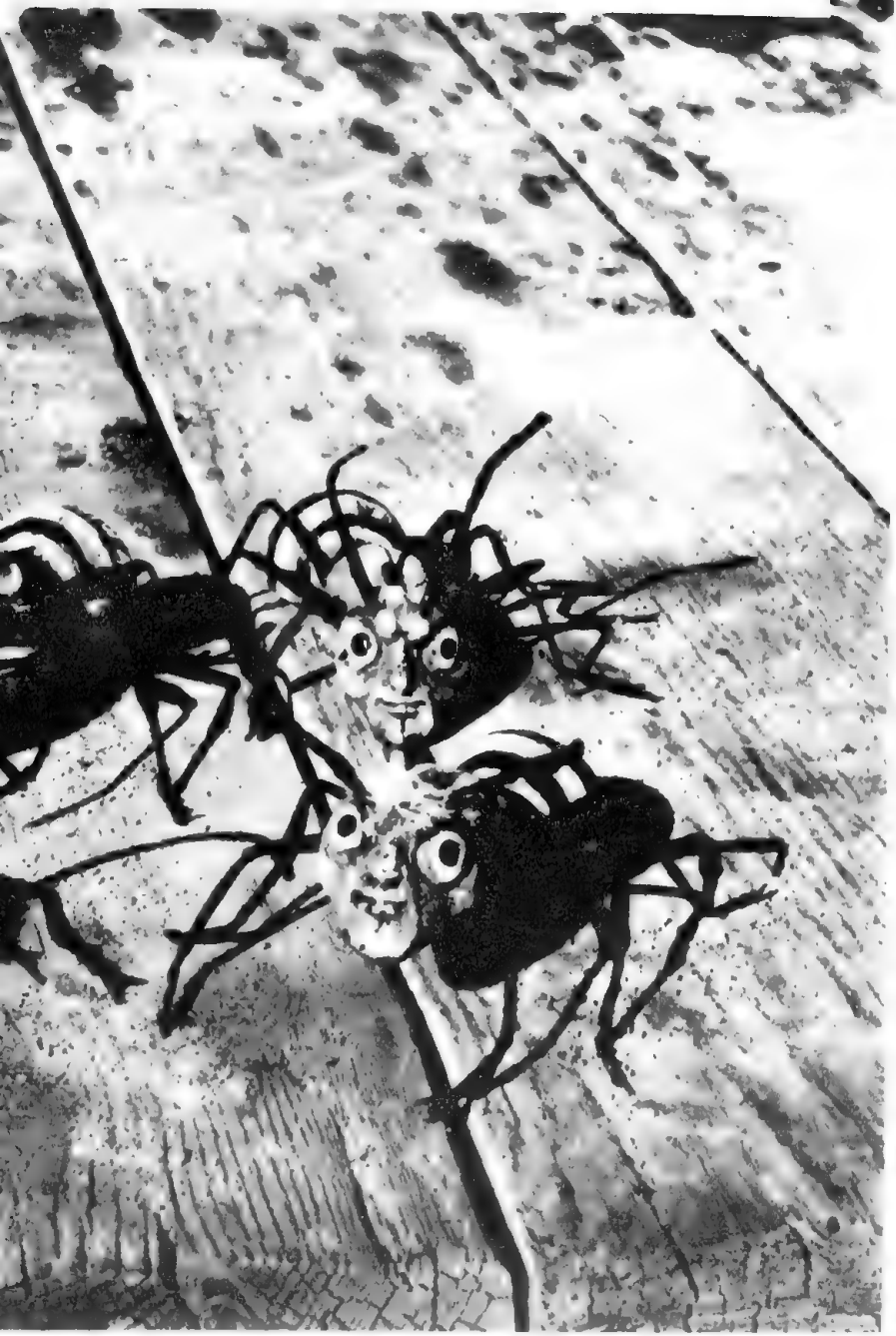
ADAM: From there you went on to a more obscure period, taking us up to the Outer Limits.
STEFANO: From PSYCHO, I did another movie within the year, called THE NAKED EDGE—Gary Cooper's last movie. It was an interesting thing, shot in England. It was the first script ever written with a *direct cut sequence.* Now it's done all the time, but in those days, if you were going to do a movie without dissolves or fadeouts, you had to really set it up so that it worked without confusing the audience. Michael Anderson, who directed it, was very excited about that notion of straight cuts all the way through. And a very sad thing was happening, as Cooper was dying when he was making this movie. He wasn't up to a lot of what he was supposed to do in the film; it also cast a pall over the people involved in the movie—everyone was aware that this was a very sick man. The thing that was bad for me was that between the time the picture was completed and released Cooper died, so that United Artists was stuck with a movie with a legendary actor who had passed away, and they didn't know how the hell to sell this movie without being morbid. So they sold it, on "the man who wrote PSYCHO" *(without being morbid?—ed.).* Most of the campaign was based on *me,* which was not fair to Robert Bloch, who had written the book. So they changed it to the "screenwriter of PSYCHO." PSYCHO having been my second picture, they made it very difficult for me to ever live down the image of the horror movie, of suspense and thrillers, and that type. I realized that it was dangerous for me to be established so early in my career in that one area, and in six months I had received more than fifty offers to write screenplays, all for horror movies! Certainly everyone wanted to make horror/thriller movies now with the success of PSYCHO, and I was the logical person to go to. I turned as many down as I could. At this time I was continuing to learn how to write movies, trying to add to what I had learned from Hitchcock. It was a very strange period in my life when *The Outer Limits* came along. I felt it was a very good chance to move away from that, to go into science fiction. As it turned out, I made *The Outer Limits* less science fiction than a gothic movie, anyway, which was my own doing. I didn't like most of the stuff that was being thrown at me, and I did like the idea of doing a series with that incredible kind of control over my work. Up to that point I thought of myself only as a writer, so the notion of actually producing and directing my work was very appealing. After everybody was done with my script I'd get it back again, along with the film, and I'd sit there with that moviola in the editing room and my typewriter and redo it to my specifications, as exactly as I wanted them. Which is good, because I think something like this should have a kind of personal vision. Once you start in with a series "by committee—"

ADAM: —you're bound to make the whole thing disjointed.
STEFANO: Exactly. I pretty much did what I pleased, and as long as the network was happy, nobody else would give me any flak! I really did have a very good time, and I got a chance to use what I had learned from Hitchcock. As I had said before, during the time I would study films with Hitchcock, as when I asked to review STRANGERS ON THE TRAIN, or what have you, I'd take it apart with him, shot by shot, if necessary. He was so lavish and generous during this that I got a course in filmmaking that I don't think anybody else has ever gotten! By the time I got to do *Outer Limits* I had a chance to use all this—his techniques that I had absorbed.

You see, it's quite wonderful to do a Hitchcock movie, and I wish every film writer had a chance to, because he leaves you alone as far as the writing goes, but you learn how to *make a movie.* He is with writers the way I think some directors are with actors. It's very hard to write a *bad* Hitchcock script, although there have been some in recent years.

ADAM: So your contribution to Outer Limits, *production-*





AND I DON'T THINK ANYONE, EVEN HITCHCOCK, HAD A REAL IDEA OF THE REACTION IT WAS TO GET. IT CAME OUT IN 1960, AND YOU NOT ONLY READ ABOUT THE MOVIE, BUT ABOUT THE LINES OF PEOPLE WAITING TO SEE IT . .

wise, was?
STEFANO: It was that I produced the entire first season—32 segments. The second season I did nothing, I didn't even go near the show, because I disagreed with the network on the time change. But a very strange thing happened to me, personally, after *The Outer Limits.* CBS asked me to do my own series, and by now I had my own company, but I was beginning to exist not as an individual, if you know what I mean. In my agent and management areas, they were no longer thinking of me as a writer, but a "package deal." Especially on *Outer Limits.* I was working twenty hours a day; I had a five-year-old son I had forgotten—I never saw him, because I'd get home at night and he'd already be asleep. This went on for a year, then I did a pilot for CBS and worked six months on it; I shot it, directed it (the director that they had had taken sick three days into shooting, so I just assumed his role as well). I liked it, I enjoyed it, it was fantastic, they liked it, and it was scheduled to go on CBS the next season ('65 or '66). Then there was a big hullabaloo at the network, and the regime of people that I knew and had worked with were out and a new regime had come in, and they decided that they didn't want to put anything on the air that the previous group had done, which was a very common thing. I suddenly realized that here it was close to two years where I never saw my family any more; I was at the studio morning, noon and night, writing continually. And just because these guys were fired, no one will get to see my pilot. And I said, "Something is very wrong here!" All I really had left to show was money. I didn't dig that at all, so I said I'm not doing any more series. I took two years off, just to get back to my family, to get back to where I had been, to get back to my writing itself.

The next thing I did then was a movie for Universal called EYE OF THE CAT, for which I wrote an original screenplay. Then I did the screenplay for the movie version of the off-Broadway play, PFUTZ, which was an interesting experiment and a big disappointment. When Tom O'Horgan hit Broadway, you know, it was fireworks. I'm sitting in Hollywood watching everything that's going on and getting these fantastic *Life* magazine reports on Tom O'Horgan—sensational, anything that's happening on Broadway must be Tom O'Horgan. So my agent called and said they're going to make a movie of PFUTZ with O'Horgan directing it—are you interested? I said at any price! I want to work with this man. It was fantastic working with him, only when he made the movie he didn't make the one I wrote. I took PFUTZ and made it as a play performed annually as a kind of exorcism in a small town. I didn't think it was meant for a small theater, but if you put it in a town that once a year closes down and performs its own weird, bizarre Passion play, it seemed to me then we could show PFUTZ as written. Thus, I wrote the way in which PFUTZ could be shown to the screen audiences. But he lost the concept somewhere. I just sat in stunned silence in the screening room. I just didn't know what was going on—I mean, all of a sudden there was this shot of a naked woman riding a pig! It opened in Copenhagen, and I sat there and kept waiting for "Why?" even as a member of the audience, much less as the writer. So when the picture was over, I just said thank you and walked out. It's a shame, because I think it could have been a fascinating kind of offbeat movie, and as it was I don't know if anybody ever saw it or heard of it. They had problems getting it released, because it was just too far out. I guess I had tried to give it a context of sanity, because it's my personal belief that I can't tell you this room is a something unless I show you something that is not. After that, which was in 1970, I got ill, for about a year and a half, so I couldn't work. At that point, TV movies, the ninety-minute form, began. It was fantastic, things you couldn't do for the movies, yet like having Hollywood come back. So I've done about six or seven of those.

ADAM: What's on the boards at the moment, and what do you have planned for the future?
STEFANO: Right now I'm writing the screenplay for a movie with the Broadway producer of RITZ, as well as a two-hour movie for NBC. I'm even beginning to talk about doing another series—my son is 17 now, and it's *his* turn to never be home! So I think maybe I'd like to try another series and give it everything I've got.

ADAM: If you could only avoid the politics of it all . . . .
STEFANO: You never can, you can only work around the politics, unfortunately—it's just the chance you take, really. But I'll back out of any situation that makes me uncomfortable, because I can live without having a movie or TV show. It's just not that important. What's more important is whether I feel like getting up in the morning! Any day I wake up and I don't feel like getting up, I know I'm on the wrong project.

END

MR SPOCK

SPOCK, by James Thornton

All of the actors on *Star Trek* are to be commended for their truly talented efforts, and so we humbly tip our space helmets for a job well done. But, according to all of the statistics gathered from the show's army of fans, the real star of *Star Trek* is Mr. Spock; alias Leonard Nimoy. James Kirk may be Captain of the U.S.S. Enterprise, but it's First Officer Spock who commands our immediate attention. Whatever the elusive, intangible mystique known as popularity is, Nimoy has an atomic stockpile of it.

Nimoy, of course, did go through his lean years before hitting the celebrity trail. Even though his devoted parents spent every hard-earned penny that they could scrape together to send Nimoy to college, he still had to work afterhours in order to survive. Everything from delivering the mail to collecting empty milk bottles.

It was during college that Nimoy first began expressing himself through acting in school productions. Reluctantly, Leonard's parents gave their blessings to the path he chose to follow.

Nimoy was hardly a new face around Hollywood when he appeared in *Star Trek*. For the major part of the seventeen years he had remained pretty much of an obscure actor doing guest spots but never landing anything steady. He was often under the makeup and guises of Indian and Mexican villains. When he landed the role of Mr. Spock (a role which had been previously offered to Martin Landau, but turned down due to his commitment to *Mission Impossible*), Nimoy was not new to the role of an alien, for in one of his earliest roles he played a Martian. Republic's 1952 serial, ZOMBIES OF THE STRATOSPHERE, features Nimoy as a rather deadpan, unemotional type throughout the twelve chapters. I'm told Leonard still cringes at the very mention of that early role.

In the beginning, when Len had first arrived in Hollywood (1949), he found things quite rough. He mailed in hundreds of publicity pictures and resumes, often going hungry to do it. Momentary successes came, and gave him the persistence to continue.

Another early acting job of his was the starring role in a 1952 motion picture, in which he played the part of Kid "Monk" Moroni, the prizefighter. About this same time, he met a young actress by the name of Sandra Zober, whom he married in 1954. By that time, he had been drafted, and with his new wife he spent 18 months in Georgia's Fort McPherson, where he was in Special Services: writing, narrating, and emceeing G.I. shows, as well as working with the Atlanta Theater in his spare time. 1956 saw the return of the Nimoys to Los Angeles. He was back to juggling jobs, including driving a taxi cab and once having Senator John Kennedy as one of his fares. He continued studying acting, as well as teaching the profession, and started getting better and better roles. He worked on *Rawhide*, *The Virginian*, and *Dr. Kildare*. In *The Outer Limits*, Nimoy played the part of a young lawyer defending Adam Link, the man-computer robot, against murder. He also landed another excellent role on *Profiles in Courage*, as well as becoming a semi-regular character on friend Lloyd Bridge's *Sea Hunt* for a brief while. Len guest-starred in an episode of *The Man from U.N.C.L.E.* during the first season of that popular show. He played a Russian agent and the nemesis of another co-star, on that very same episode, William Shatner.

Leonard's film career progressed with appearances in SEVEN DAYS IN MAY and Genet's THE BALCONY. Along with Vic Morrow of *Combat!* he produced and starred in a motion picture version of Genet's DEATHWATCH.

And then, the day came with the call from Gene Roddenberry. They had previously met when Mr. Roddenberry was the producer of a short-lived television show, *The Lieutenant*, in which Nimoy had been cast in an episode.

From that day onward, Leonard Nimoy really had it made, successwise. On September 8th, 1966, *Star Trek* premiered on American television. Two days earlier, Canadians had witnessed the first show. In fact, when *Star Trek* was preempted on NBC, that episode would appear as regularly scheduled on CTV.

In the first pilot film, which starred Jeffrey Hunter as Captain Pike and Nimoy as Spock, the unemotional character of Spock was not fully developed. Even in the very beginning of the series itself Spock is not as staid as he was further on into the first season. Len wasn't sure about the pointed ears bit at first, so Roddenberry promised that if it didn't catch on during the first season, then Spock would get an ear job.

The "Vulcan Pinch," which became strongly identified with the character, was originated by Nimoy himself. During one scene, he was to subdue a man by punching him in the jaw. Len objected that this was out of character for Spock, and suggested that he just pinch a nerve in the man's shoulder. The idea was accepted and incorporated into the character for the remainder of the series. Nimoy preferred this since he wasn't as athletic as Bill Shatner (Captain Kirk), and this would make it less strenuous on him during the show's fight sequences.

There is one aspect of Nimoy's nature that not even his most devoted fans are conscious of: his uninhibited good sense of humor. You see and hear him as he is portrayed on *Star Trek*, and that may be the lasting impression he leaves. Through talent and self-control, Nimoy has learned to separate his real life from his "reel life." Despite the seriousness with which he took the role of Spock, Nimoy was not one to take things *too* seriously. For instance, a much-quoted ad lib during rehearsals on the *Star Trek* set went like this: Spock: "Thank you, Nurse Andersen, for the medical report on Lt. Uhura. I'll have copies made and forward them to Capt. Kirk and Dr. McCoy. Is there anything else you wish to tell me?" Nurse Andersen: "Yes, Mr. Spock, there is. Do you remember the day that the Enterprise took me aboard as a crewmember?" Spock: "Affirmative, Nurse Andersen. You were picked up on planet Alpha Beta Four, on stardate 24-47.2. The memory is thoroughly implanted upon the photoelectric cells of my mental memory plates. Why, may I ask, do you make such an inquiry?" Nurse Andersen: "Simply this, Mr. Spock: I've loved you madly from the first day that we met. Yet, you've never responded. Don't my feelings mean anything at all to you?" Spock: "Negative, Nurse Andersen."

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Nurse Andersen: "Oh, Spock, where . . . where is your heart?" Spock: "Straight down my throat, one turn to the left."

Star Trek opened many new vistas for the newly popular actor. One of these involved something which had previously been only a hobby: singing. Due to his newfound fame, he was able to negotiate a recording contract, and he produced five albums of which the first two, "Leonard Nimoy Presents Mr. Spock's Music from Outer Space" and "The Two Sides of Leonard Nimoy," are the standouts. Both contain a unique blend of vocals, recitations, and instrumentals. The other three albums are entirely vocal and are in the country western vein, and fall short of the first two. Oddly enough, on the first of his albums is the theme from *Mission Impossible*, the television show he would go onto three years later, after *Star Trek's* demise.

At the beginning of the series, the biggest commercial item spinning from the show was Mr. Spock space outfits. They were composed of simulated Enterprise uniforms, rubber pointed ears, jade-colored masks, up-swept paste-on eyebrows, plastic phasers, etc., etc.

Being a graduate of the serious school of acting, Nimoy takes his career seriously. When offered the role of Spock he of course had to take into consideration what it meant to his career. He knew how the general public still felt about that "crazy Buck Rogers stuff," and possessing a great deal of personal and professional pride he didn't wish to appear foolish. It is important to note that at this time the 1969 landing of the Apollo II rocketship on the moon was still three years away, so extended space travel was still science fiction in 1966. Roddenberry had to assure Nimoy that this wouldn't be in the vein of *Lost in Space*, and he told Leonard that each episode of *Star Trek* would not only be a true adult science fiction story, but would also contain a moral, philosophical message within its plot, in which Spock would play an indispensable part. Now, Nimoy would familiarize himself with the nature and role of Spock.

Judging from his totally alien appearance on *Star Trek*, Spock isn't exactly an All-American type. Spock's internal physiology is unique: his heart is in the lower right area of his chest, about where the human liver would be, with a pulse of 242 beats per minute. Spock's blood color is green due to a trace of copper and nickel. This may also explain the slight greenish hue of his skin. The planet of Vulcan has a very thin, methane atmosphere, which makes the act of hearing difficult. This is the reason for Spock's large ears. The age span of the average Vulcan is 250 years, so Spock may be considered a mere youngster. So, all added up, Mr. Spock's physical structure and appearance are merely an act of Vulcan evolution; and it's this very difference that causes Spock to be so fascinating to television viewers.

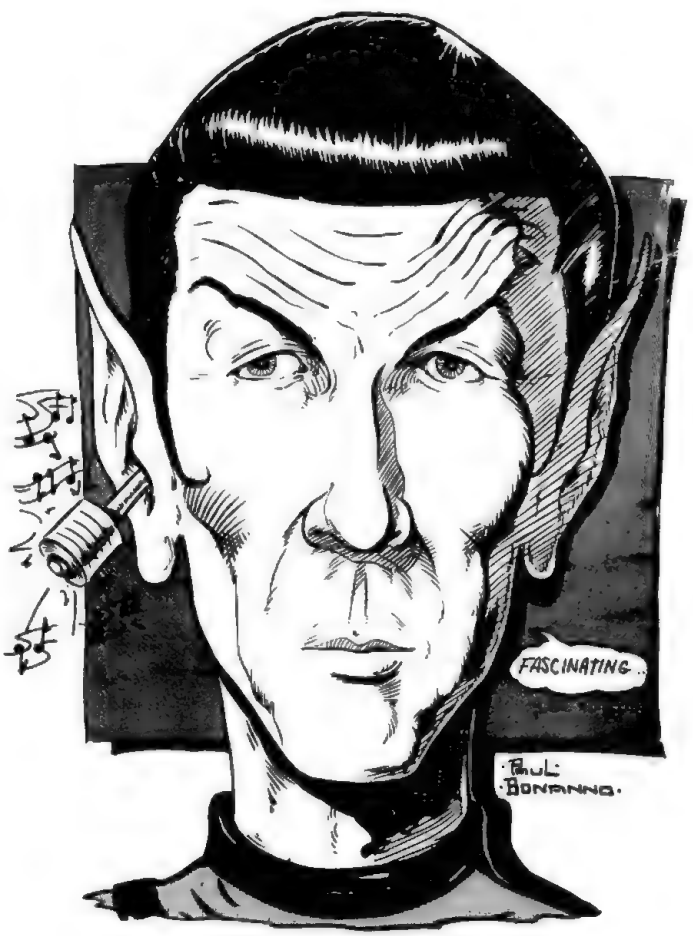
Mr. Spock's emotional nature is dominated and controlled by his Vulcan spawned computer mentality. This phenomenon came about in this way. In the beginning, the inhabitants of Vulcan had the same primitive history as that of Earth. In other words, they gave vent to the same range of emotions as Earth people. And with the eventual evolution of advanced Vulcan science these unharnessed emotions nearly destroyed the Vulcan race. This experience caused the Vulcans to do a complete and total aboutface. No more obscene, social crime could be committed than to register an emotional reaction to any situation. This then was the educational background of evey Vulcan child, including Spock.

As rewarding as Spock's life may be, as the respected Science Officer of the Enterprise, there is still one trick of fate that shadows his life. He will forever resent the fact that he was not born pure Vulcan. Due to his mixed parentage his is in truth biologically, emotionally, and even intellectually a halfbreed. Naturally, none aboard the Enterprise would refer to him as such, but enemies of the Federation—such as Klingons and Romulans—have taken advantage of this fact. Spock makes no secret of his parentage, or of his respect for both his mother and father. Spock's father is Sarek, an ambassador from Vulcan and a highly renowned physicist. Spock's mother, Amanda, was a schoolteacher, and has been Sarak's only wife.

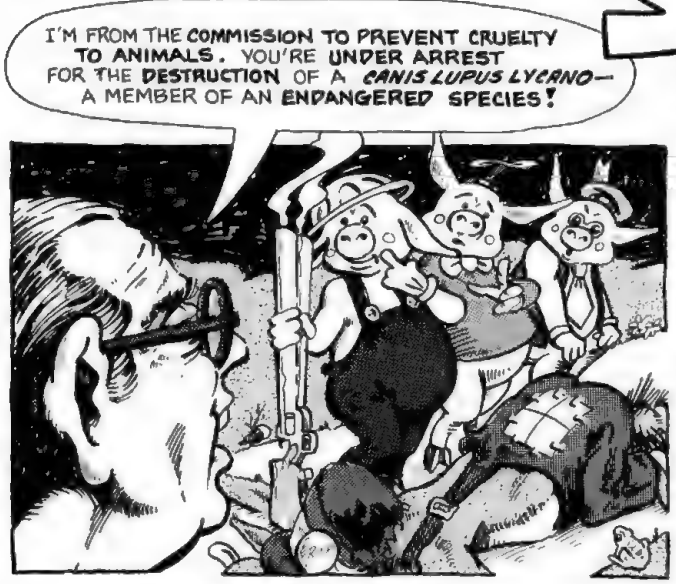
In the years aboard the Enterprise, Spock has given unspoken permission to only one person to speak of his "halfbreed" background: Doctor McCoy, Chief Medical Officer. There exists a mutual respect for each other, although there seems to be an unspoken agreement between them that neither will ever openly admit this mutual respect. Spock doesn't even refer to McCoy as "Bones," like Kirk does, for this might reveal some emotional affection. Nevertheless, they do express their hidden friendship for one another in the form of a friendly feud. McCoy: "Spock, you green-blooded Vulcan freak of nature, when you retire from service, why don't you hire yourself out as a glorified piece of computer equipment? Because that's all you are, you know." And, in reply, Spock: "And you, my dear Dr. McCoy, are nothing more than an archaic, bumbling, country physician, who would be far happier performing a surgical operation with primitive catgut, instead of a laser beam. I trust, of course, that you also realize this fact as well."

All ahead, Mr. Spock, our next stop is 1976!

END



The 3 LITTLE PIGS-Revisited


I'M FROM THE COMMISSION TO PREVENT CRUELTY TO ANIMALS. YOU'RE UNDER ARREST FOR THE DESTRUCTION OF A CANIS LUPUS LYCANO— A MEMBER OF AN ENDANGERED SPECIES!

TELE-FANTASY CONVENTION

TELEVISION & FILM SCIENCE FICTION & FANTASY

A UNIQUE EVENT DEVOTED TO FANTASY & SCIENCE FICTION ON TELEVISION & IN FILMS...

MEET NOEL NEILL T.V.'S LOIS LANE!

TELEFANTASY, AN OVERVIEW

"Fandom" is a rather strange thing—it is but a word denoting a non-existent grouping of fans. I say non-existent because most fans are, by nature, loners. Fans are people who are happiest when reading or examining those things they are fans of, or of talking about them in small groups of rather intimate friends. This is why the idea of "fandom" assembled at a convention is rather ludicrous.

Fandom never assembles—indeed, if fandom ever were to assemble, the internecine warfare that would soon develop would turn the point of assembly into a battlefield. However, groups of fans, in varying numbers, *do* assemble at cons, and the larger the group, the more successful the con, *financially*.

But, did you ever notice, in talking to other fans, the stories about the really great cons, the ones where everyone had a ball and everything went off like clockwork, those cons were invariably the ones you weren't at? This is about one of *those* cons, perhaps the greatest of them all—and you weren't there, either.

Telefantasy was held at the Commodore Hotel on August 1, 2, 3 of 1975. It was, in many respects, the most ambitious, and ultimately most successful con ever put on in the New York area. But *you* weren't there. *Telefantasy* set out under the premise that there were just too many comic-oriented affairs in New York every year. That it was time for a change—that most people who are interested in comics are also interested (even marginally) in the related fields of science fiction and fantasy in their most public forms—movies and TV shows. With this in mind the sponsors of *Telefantasy*, *Creation*, and INFINITY's own Gary Berman and Adam Malin set out to find the most representative possible selection of guests, events, and films possible to make *Telefantasy* THE con, the one that would start a new trend, the one that would be talked about for years to come.

To this end, dozens of personalities in the sci-fi/fantasy/film field were contacted and invited to appear as guests. Some, like Peter Cushing, Vincent Price, and Wah Chang, were unable to attend for business reasons; others, like Buster Crabbe, had to be rejected for ethical reasons (a scheduled appearance at another forthcoming N.Y. con). But still others readily accepted, and a representative field of guests, some of them having never before appeared at any con, was chosen.

Joseph Stefano—scripter of PSYCHO, creator/producer of *The Outer Limits*, a show that still represents the high watermark of sci-fi on TV.

Jim Danforth—perhaps the best special effects man in the business today, creator of WHEN DINOSAURS RULED THE EARTH, and master animator on the forthcoming KING KONG.

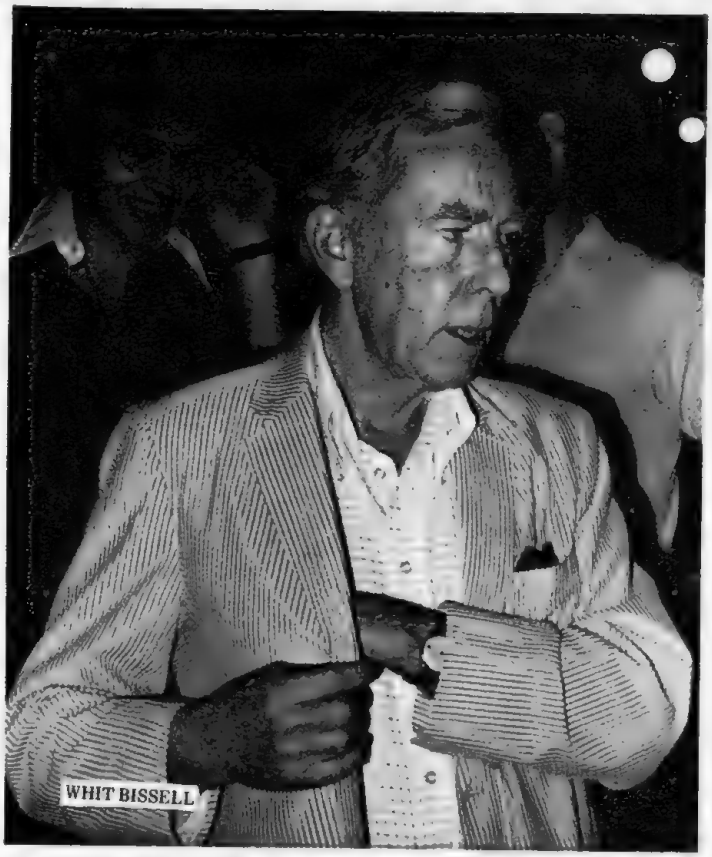
Bill Tuttle—head of MGM's makeup department—creator of the special makeups for YOUNG FRANKENSTEIN, THE TIME MACHINE, and the coming LOGAN'S RUN.

Noel Neill—female star of the TV *Adventures of Superman*.

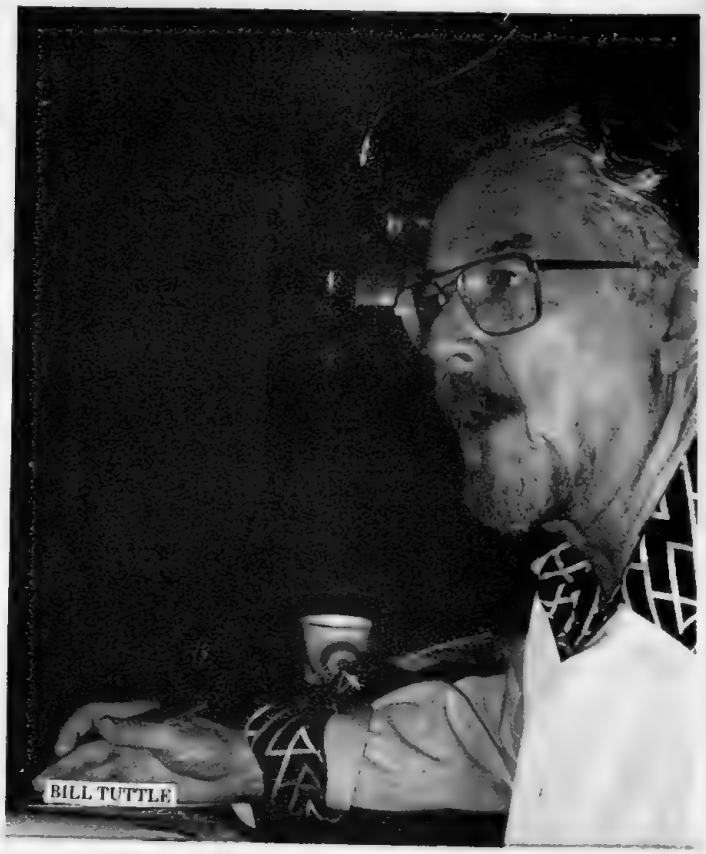
Whit Bissell—foremost character man in Hollywood, he's appeared in everything from THE MAGNIFICENT SEVEN to I WAS A TEENAGE WEREWOLF.

John Zacherly—TV's most famous horror host, as Zacherly he made those old low-budget shockers worth watching for many years on WOR.

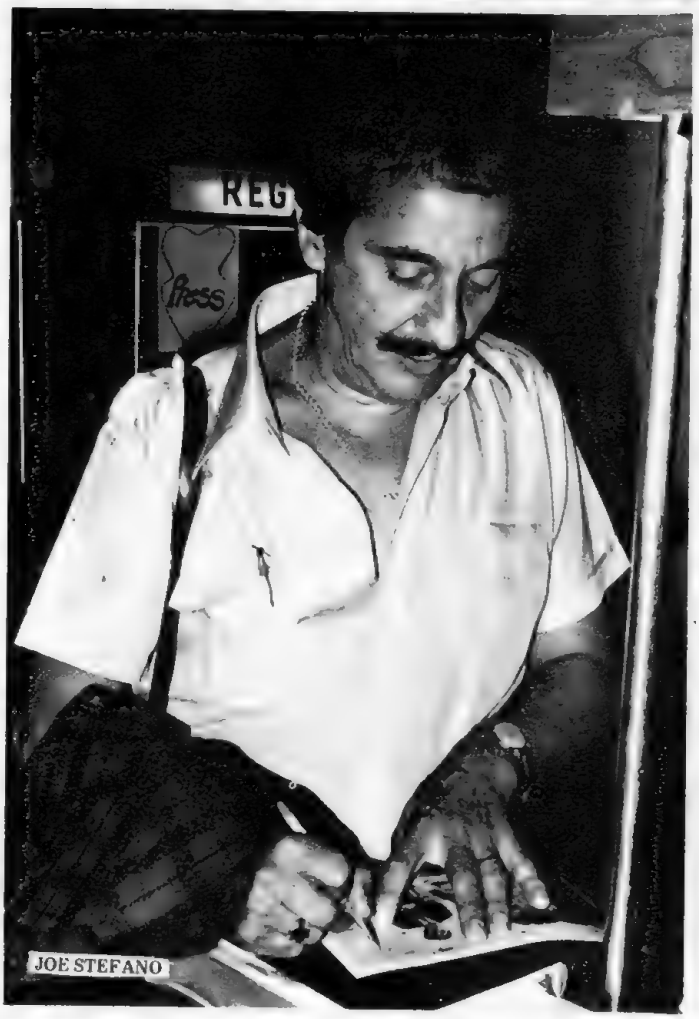
SOME COSTUME PARADE CONTESTANTS



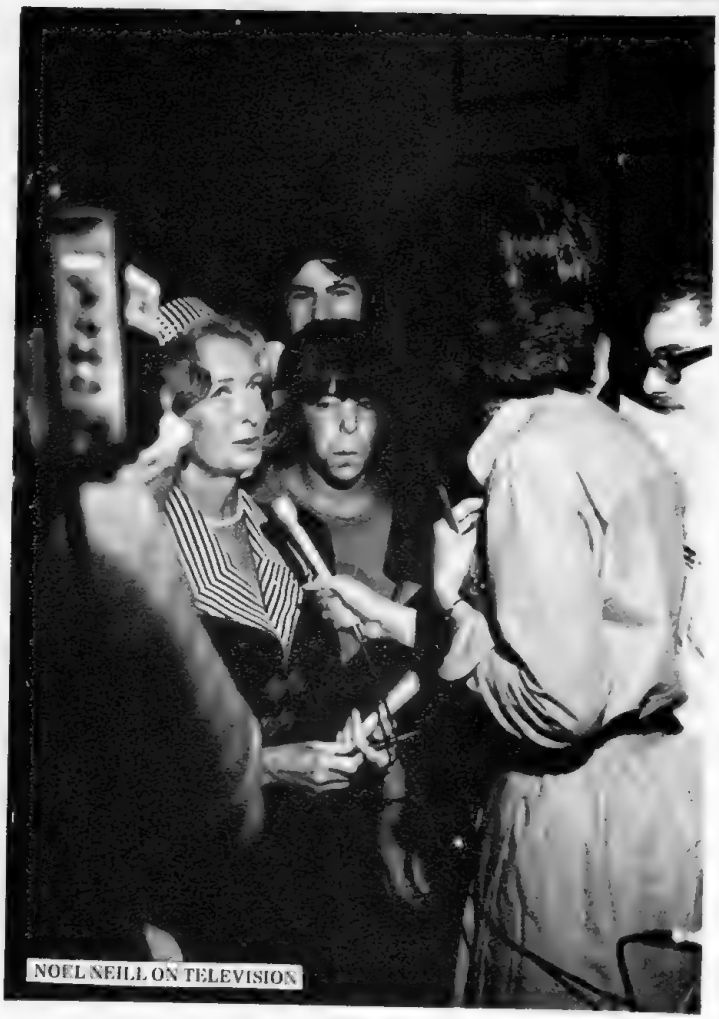
WHIT BISSELL



BILL TUTTLE



JOE STEFANO



NOEL NEILL ON TELEVISION

In addition to the guests, *Telefantasy* boasted a fine collection of both feature films and TV shows of the period—COMMANDO CODY, FLASH GORDON, CAPTAIN ZERO all shared screen time with such favorites as THE TIME MACHINE, WHEN DINOSAURS RULED THE EARTH, HOUSE OF WAX, and a score of others.

All this—and *you* weren't there.

The panels were among the best ever conceived for any con—Jim Danforth, special effects ace, was introduced after animation excerpts from his finest films. Jim told the story of his emergence in the movie field, his hopes, his plans for the future, and then, as a special treat, ran previously unseen footage of Willis O'Brien's test reel from CREATION—the forerunner of KING KONG.

Joseph Stefano talked about his work on PSYCHO, and the birth of *The Outer Limits*—his part in the writing of *O.L.*, little known behind-the-scenes info about the show, and then he capped the whole thing off with an unshown pilot *Outer Limits* episode—a pilot that went unsold.

Bill Tuttle gave a long, informative slide show on the Art of Makeup—an art which he, as head of makeup at MGM, and professor of Makeup at USC, is well versed in. Following the slide show, Tuttle gave a preview on his newest project, LOGAN'S RUN, via more visuals; LOGAN'S RUN—perhaps the big sci-fi movie of 1976.

Whit Bissell was interviewed on stage about his long and illustrious career, and then joined a panel, headed by *The Monster Times* associate editor Tom Rogers, discussing those great (?) 1950's horror films—many of which Mr. Bissell appeared in himself.

And then Noel Neill—heralded by the theme from *Adventures of Superman*, Miss Neill strode to stage center, where she gave a vivid description of TV production in the 1950's, and a vivider description of life on the *Superman* set. Finally, she capped her talk with a dramatic reading of the beginning of one of the great *Superman* episodes, "Panic in the Sky."

And there was more—a slide show on *Star Trek* opticals; a *Star Trek* panel featuring top Trekkies Allan Asherman, Tom Rogers, and Jackie Lichtenberg, co-author of *Star Trek Lives.*

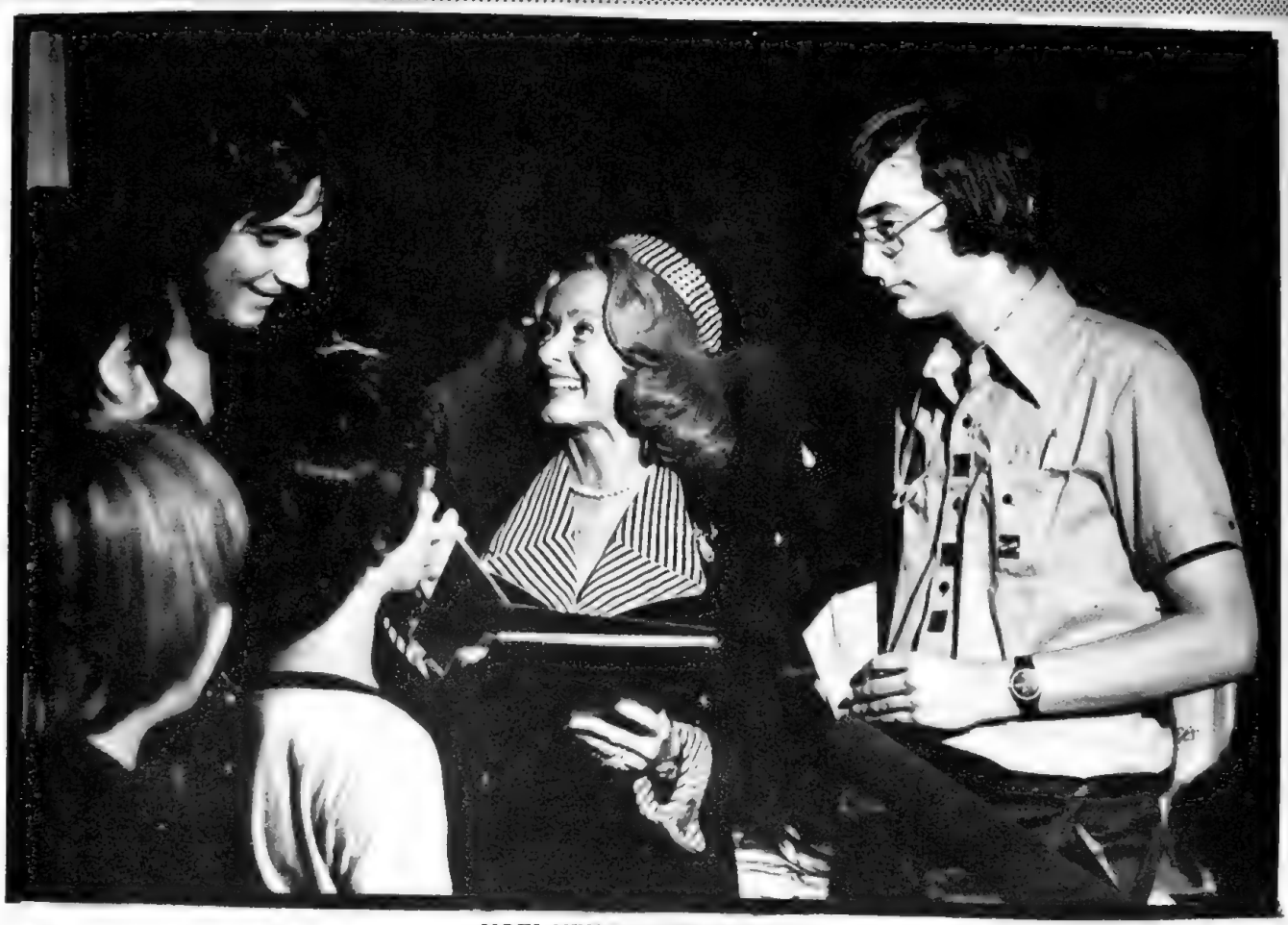
And *you* weren't there.

The dealers rooms featured items never for sale at cons before—an original mask from *The Outer Limits*, previously unseen color stills from *Star Trek*, tribbles; and the display rooms—paintings by Jim Danforth, a *real* blaster from FORBIDDEN PLANET, the Moon Globe from FIRST MEN IN THE MOON, Klatuu's uniform from DAY THE EARTH STOOD STILL, Captain Kirk's shirt, a *Star Trek* weapons belt, a phaser, a communicator, original scripts from AT THE EARTH'S CORE, handmade statues of the animation models of Ray Harryhausen.

And *you* weren't there.

All in all, *Telefantasy* was the congoer's dream—fine guests; guests who, aside from their scheduled ballroom appearances, were made available at scheduled hours for interviews, autographs, and photographs. Interesting and informative panel discussions, many with audio-visual aids to enhance enjoyment. A fine, seldom-seen showing of both feature films and vintage TV shows. Dealers rooms filled with new and unusual materials. And display rooms filled with rare and little-

THE STAR TREK PANEL



NOEL NEILL MEETING FANS

seen items.

All this in the heart of New York, and *you* weren't there.

Of course, the weather was all wrong—during the entire weekend, the temperature hung in the nineties—but the hotel was air-conditioned, and everything was happening in the hotel. Of course, the TV networks withheld coverage until the con's last day, but advertising was in the usual fan sources. You *should* have been there.

You should have been there because *Telefantasy* was something special, *Telefantasy* was the con you will hear about in the future—the con it was "in" to have attended. That legendary sort of con when everyone had a ball, and everything went off like clockwork.

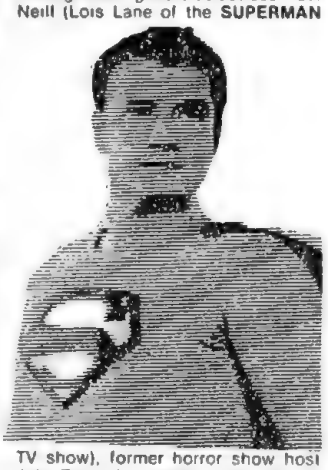
Telefantasy.

—Doug Murray

BRUCE MITTELMAN AS "PHANTOM OF PARADISE"

TELE-FANTASY CONVENTION

On August 1st through 3rd, New York City's first **TELE-FANTASY CONVENTION** was held at the Hotel Commodore. Present were such distinguished guests as actress Noel Neill (Lois Lane of the **SUPERMAN**



TV show), former horror show host John Zacherly, master special effects artist Jim Danforth, producer/director of the **OUTER LIMITS** Joseph Stefano, make-up expert Bill Tuttle, and actor Whit Bissell. These wonderful people were backed up by a number of astounding films, including: **HOUSE OF DARK SHADOWS, ANDROMEDA STRAIN, THE TIME MACHINE, THX-1138, WHEN DINOSAURS RULED THE EARTH,** and others. There were panel discussions, interviews, slide shows, and two dealers rooms—more than enough to boggle the mind of any true science-fiction fan. There were auctions and displays (among them one of the ion blasters from **FORBIDDEN PLANET**, a phaser and a communicator from **STAR TREK**, and paintings by Jim Danforth), and even a costume parade wherein nobody lost because all entries were paid for trying!

THE MONSTER TIMES was well represented by horror scholars Tom Rogers, Gary Gerani, and Doug Murray (one of the guys who organized the entertainment), and other famous entities were present in abundance. There were panel discussions on **STAR TREK**, science-fiction films of the 1950s, special effects, and **THE ADVENTURES OF SUPERMAN**—all given by experts in their field. Unfortunately, because of the incredibly hot weather and the tardiness of the television news media, this phantasmagoria of wonderful events did not prove financially successful. Thus, there will not be a second version of **TELE-FANTASY** in 1976. Gary Berman and Adam Malin, assisted by Doug Murray and Allan Asherman, did a great job, but the fates were against them. Although there won't be another **TELE-FANTASY CON**, we have many fond memories of the first and only one.

—Jason Thomas

A STAR TREK UNIFORM, PHASER, AND SPOCK'S EARS!

FORBIDDEN PLANET UNIFORM, RAYGUN, AND TIME MACHINE GLOBE

FAN PROFILE: JOHN FISCHNER

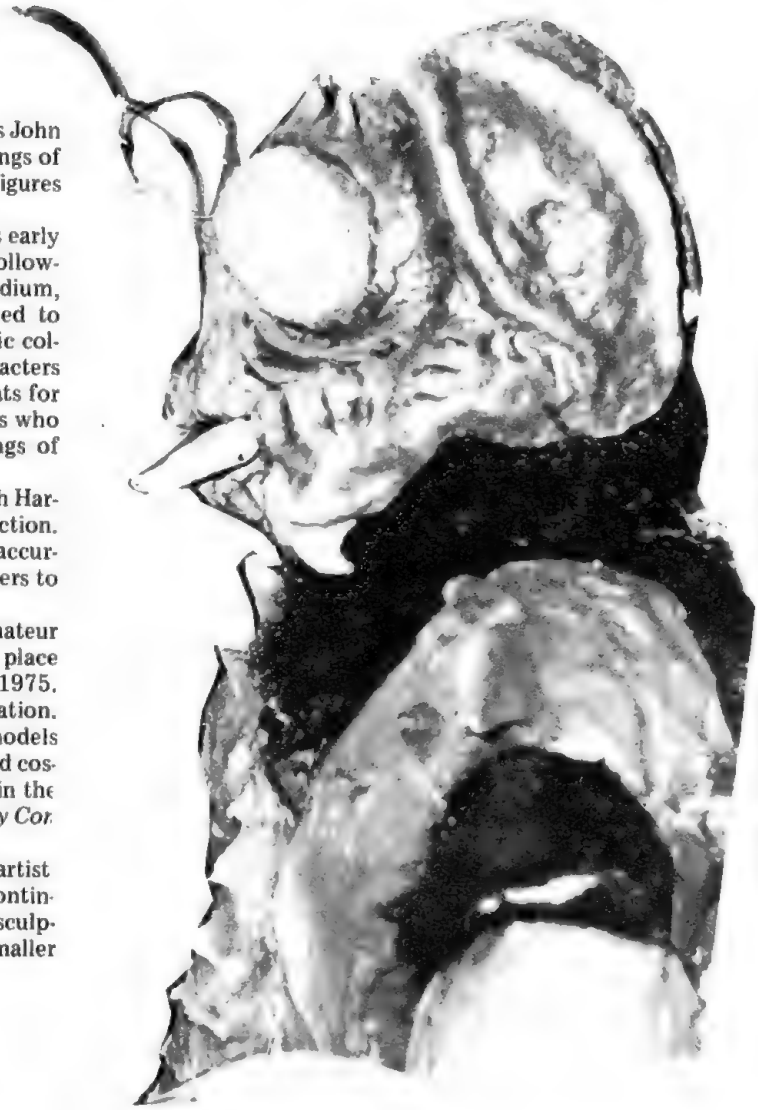
"Each piece of artwork is a separate creation," says John Fischner, sculptor. The designs referred to are renderings of Harryhausen models, superhero models, and other figures and beasts from various books, comics, and movies.

The beginning of John's artwork dates back to his early childhood, when he was inactive for a period of time following an illness. Through the use of modeling clay as a medium, with astonishing reality dinosaurs and animals seemed to come to life for him. As a result of his interest in comic collecting and films, John began to duplicate comic characters and movie beasts for his own collection, and as presents for friends. Those who received these presents, and others who peered enviously at them, began requesting renderings of their favorite characters.

According to John, the Cyclops and the Ymir, both Harryhausen creations, have been by far the greatest attraction. Fischner now works in papier mache with unbelievable accuracy and detail. His finished sculptures contain hardeners to make them durable, and are painted realistically.

An interest in filmmaking has resulted in two amateur Fischner productions, both of which have won first place awards at film contests at *HoustonCon* in 1974 and 1975. John aspires to become involved in stop-motion animation. Both of his movies contained original stop-motion models that he created and built. The second features a full-sized costume of an insect (Hellgrimite), and took first place in the costume contests of *HoustonCon 1975* and *Telefantasy Con 1975*.

The future looks bright for such a multi-talented artist "I plan to pursue my interest in filmmaking as well as continue sculpting," forecasts John. Various samples of his sculptures can be viewed at *HoustonCon* annually, and at smaller conventions in the southwest area, periodically.



THE PRIZEWINNING COSTUME BY FISCHNER

NOEL NEILL ON STAGE

THE DEALER'S ROOM

MOVIE FX MAN JIM DANFORTH

Jim Danforth could definitely be called one of the top men in cinema special effects. His particular forte appears to be live animation, and he has worked alone, and with such prestigious groups as Projects Unlimited. His work is in many familiar films, leaving their unmistakable signature.

ADAM: To begin, I suppose we should go to the beginning. Can you tell us something of a history of your growth in the field?
DANFORTH: Probably the influences that I remember the most would be KING KONG and THIEF OF BAGDHAD. I saw them both about the same time, when I was twelve years old. I already had an interest in puppetry, and this all channeled my interest in the direction I went. I began doing animation, and about the age of 18 I thought that I had put enough material together to go out and get a job. I stumbled onto the producer of GUMBY, who was also doing DAVEY AND GOLIATH. That was where I got my first professional job. I didn't do the GUMBY that you're familiar with, however; I did the pilot for a new GUMBY that didn't make it. After I left they did get a contract to do more of the initial type of GUMBY. I think working for Cloaky was a lot more significant than you'd think at first. In spite of the material he used, he was a very skilled filmmaker in terms of the aesthetics of cinema, particularly editing.

ADAM: It seems to me you must have been rather young when you did JACK THE GIANT KILLER.
DANFORTH: Yes, I was about 20. I had gotten into a west coast special effects crew—amazing people, called "Projects Unlimited." They got the contract to do the effects for the movie, so that's how I got into that one. They had needed someone to do the models. I went down and took some of my models to the Howard Anderson company. I went with the idea of getting the job and doing the sculpting, painting, and designing of the models. At that time the plan was to use the armitures from the King Kong models. They were on the RKO-Desilu lot, so they could get hold of those armitures. They knew they'd have to make a lot of new pieces, such as for the sea monster. I put in the bid on that, but I never heard anything. The next thing I heard, Projects Unlimited had gotten the contract; I was working there anyway by that time, so I got to work on it, though not in full capacity.

ADAM: Exactly what was Projects Unlimited?
DANFORTH: It was founded by Gene Warren, Wah Chang, and others for the purpose of doing special visual effects for motion pictures. It also made props for other companies to use. Two of the group, Gene and Wah, had previously owned toy companies, then they were involved in theatrical stage props, and eventually they formed Projects Unlimited. The timing was good because George Pal was looking for someone to do TOM THUMB, and that was one of their first contracts; they also had done some television commercials. They first came about approximately late 1958 or 7, and were together until about summer of '65—that's about seven years.

ADAM: JACK THE GIANT KILLER was in 1960. The colors are still in my mind.
DANFORTH: I thought they were rather garish, myself. I liked the story, but I don't think it was that well produced; I mean, they had an awful lot of money—more than THE SEVENTH VOYAGE OF SINBAD, which they were trying to copy. They had at least a million dollars to work with on that one, but I just don't think they quite knew what they were doing with it. Also, all their material was being packaged for eventual television release; they refused to do any contrast lighting—it was low ratio—so it could be broadcast on TV. It didn't make any sense: the men's costumes were twelfth century, and the women's were seventeenth century. There were no castles of that sort in the eleventh century—totally crazy.

ADAM: What was the next big project you did?
DANFORTH: Well, "Projects" landed the contract for THE WONDERFUL WORLD OF THE BROTHERS GRIMM. That was very interesting because it was in Cinerama. We weren't able to do rear projection; it was all done with mattes. We had a special camera that allowed us to reposition the camera into the three different panel positions, instead of using three different cameras.

ADAM: Have you invented any mechanical technology of your own pertaining to your field?
DANFORTH: No, all my work is done based on established equipment and theory.

ADAM: How do you get your models to bend?
DANFORTH: Well, they have jointed armitures. They're covered with a flexible rubber material, and the armiture is constructed in such a way that the friction joints that hold the armiture together keep the metal framework in any position that it's placed by hand. It has to be strong enough to take the elastic qualities of the rubber. The rubber is always trying to return to its original shape, the shape in which it was cast.

ADAM: Do you do matte painting, and what do you think of it?
DANFORTH: Yes, I do, and I like it very much. It's a great way to add mood and atmosphere and scope to a film without spending much money. I think it's a very useful technique when it's carefully integrated into the production. Usually, it tends to be misused. You do have to support them with a certain amount of production work, props and sets and such; you can't carry the load entirely on them.

Warner Bros. presents A Hammer Film Production **WHEN DINOSAURS RULED THE**

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E EARTH starring VICTORIA VETRI ROBIN HAWDON PATRICK ALLEN IMOGEN HASSALL
Technicolor® Produced by Aida Young Directed by Val Guest

ADAM: Sometimes they can really stand out.
DANFORTH: Sure, and the more spectacular, the more they stand out. In some kind of pictures, you don't even mind if they look like matte paintings; if it's a fantasy film that's part of the niceness of it. In a more realistic setting, of course, they should become invisible.

ADAM: Did you usually handle a budget for your work?
DANFORTH: No, and I used to worry about that, because it's very hard to plan when you don't know what the budget is. You start dreaming a grandiose dream, and then you find out that they never could have afforded it. So you just keep working until they stop you. Of course, you never hear about it until they're angry! It's crazy, but that's what happens when you're working for other people.

ADAM: That must prompt you to want to be independant.
DANFORTH: Well, I try, rather unsuccessfully.

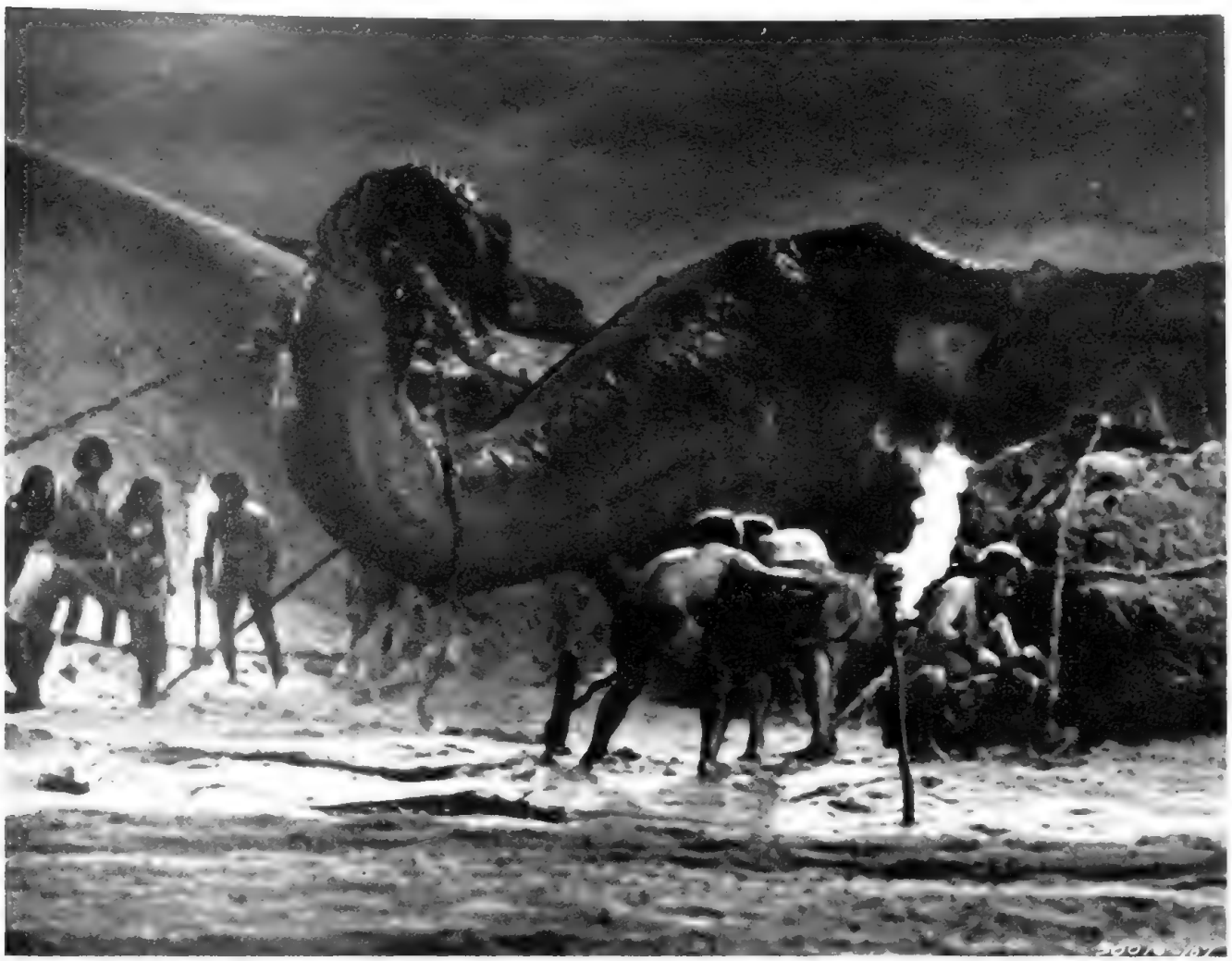
ADAM: Projects Unlimited did The Outer Limits*—how involved were you in that?*
DANFORTH: Not really very much. I did one episode where I animated a plant creature aboard a spaceship. I was present as an advisor for "The Zanti Misfits" episode. Most of my work at that time was for the feature movies they were doing, which conversely I couldn't get credit for. That's why they gave me so much credit for the *Outer Limits* work—as kind of a gesture.

ADAM: You did a hell of a lot for WHEN DINOSAURS RULED THE EARTH.
DANFORTH: Well, I did a lot of effects for that movie, but you can't really separate the effects from the rest of the film, if it's going to be good. I had nothing to do with what the animals were going to do, or even what the animals were. I had a good deal of control over how they looked, after the producer decided what they were going to be. Once they said do a plesiosaur, I could decide how a plesiosaur would look, but not change the animal. I was never in the kind of position of control that Ray Harryhausen was. He'll even go in and suggest a story, storyboards and all. Recently, he has even taken to writing the stories himself. That's the way to go—

ADAM: If you have the power to do it.
DANFORTH: Exactly.

ADAM: The sequence in WHEN DINOSAURS, with the low tide and the huge crabs, blew me away. It was like a Maxfield Parrish painting.
DANFORTH: Oh, really? I got a big kick out of the baby dinosaur sequence. I did most of the animation myself, except for a couple of scenes by David Allen. I did the baby dinosaur hatching, and the baby dinosaur sitting by the waterfall. I didn't quite think it belonged in that movie . . . you know, I never could figure out what Hammer was trying to do in that production. They thought it was a documentary, but they kept putting in all these humorous things which tuned in the audience, but made no sense at all. So I think the facets of the baby dinosaur that are good are good by chance. We got about $200,000.00 for the effects production.

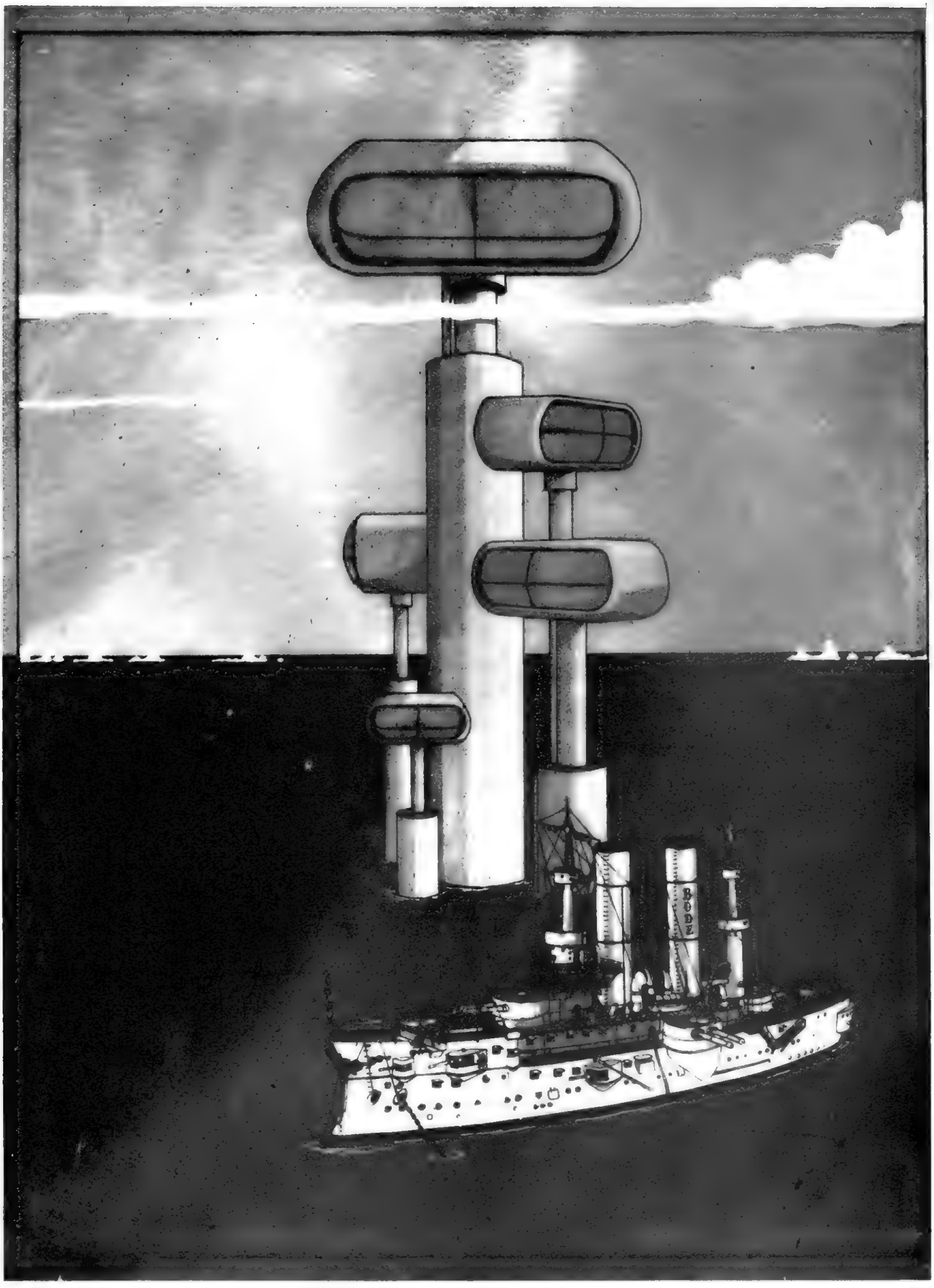
ADAM: What are your plans for the future?
DANFORTH: Well, they are to do a movie where I have com-



plete artistic control over my area, and the film itself, as that's the only way the whole idea can be properly integrated. If someone makes the picture, and then dumps the effects on someone else, it can't ever be a totally integrated effort. The sad thing is that most of the people interested in making effects-oriented films are not very aware producers, and probably won't do such a good job on the live action portion. Responsible filmmakers tend to shy away from this type of film, and the irresponsible ones are intrigued by the fact that they can make an exploitation dollar on visual effects. Case in point: I worked with even more than I did for WHEN DINOSAURS on FLESH GORDON. By making a kind of story that needs those effects, they can make an exploitable product. That means you're almost always dealing with someone who doesn't truly understand what filmmaking is all about. The first rate filmmakers will make their contributions at the beginning of a cycle, then go on to bigger and better things. The second and third rate filmmakers will hang around for years to pick up the pieces. It's a never-ending problem to find a good, sensitive producer who would want to make a film along the lines that I would.

ADAM: Is money the problem?
DANFORTH: No, intelligence and taste are the problems. Money can be bought, but not aesthetics.

END



VIEW POINT

We'd like to thank those who took the time to write us with their comments on the last issue of INFINITY, as well as requesting that you shoot off a letter of comment on this issue as soon as you finish reading it. As always, we've printed what we feel is an accurate sampling of our letters received, and in some cases letters have been edited due to space requirements. Please address your letters to one of the editors.

Dear Adam and Gary,

Just got finished reading INFINITY 5 for the fourth or fifth time.

I really enjoyed it. The Corben interview was very informative and interesting. The "Warp" review was excellent and brings to mind the thought of College campus production. While the prospect of making "big" money may not be too good, a troupe or two touring campuses could conceivably draw a crowd and drum up interest.

Esteban Maroto is, simply, one of the most fantastic and explosive artists around. Too bad the watercolors couldn't be reproduced in color.

Well anyway I just wanted to let you know that you're doing a great job. Thanks.

Yours truly,
Mason Aldrich

That's a nice way to start off, thanks for the compliments. Credit on the Corben interview, which has been very well received, should go to Jan Strnad, who conducted and researched the talk for us. As far as we know, "Warp" is dead and probably will never be produced again, but we can hope that something similar may appear.

Dear Sirs:

Enclosed is $3 for INFINITY 6. Whatever you do, don't stop pubbing. As you pointed out, you're one of the few high quality artzines left.

Though INFINITY 5 was smaller than 4, it had improved to justify the size. The heavy stock covers were nice and keep Yeates' black and white illustrations of rock stars coming. He improves every time he draws one and one can almost see each musician's personality.

Jan Strnad's interview with Rich Corben is the finest interview I've seen in a long time. His way of interviewing a person as a human being and friend, not just a flat one dimensional "artist" is such an improvement.

Strnad's fiction is as good as many short fantasy professional writers with a reality as inherent as much of your illustrations.

Though there wasn't much point to Larry Todd's collage it was rather nice. In general what can you add to another excellent issue of INFINITY?

Good luck,
David Walton

Thanks, David. It seems that with the price of good printing increasing tremendously we have to keep the size of INFINITY down to where we can charge a reasonable amount most people can afford. Basically, the reason INFINITY 5 cost $3.50 instead of $3 was the presence of the color Wrightson print. We think $3 is a fair price, considering the expense we've gone to in preparing INFINITY 6. We certainly hope you agree.

Dear Gary,

I received INFINITY 5 a few days ago and found it most enjoyable.

The cover was very good, but the title contrasted too sharply with it, which ruined the continuity.

The watercolors by Maroto were excellent but the colors sometime blended together which destroyed the detail.

The Brunner strip and the Strnad story were not up to par. Jan is capable of better stories. The Todd notebook pages were great. Please do more of this in the future. The CREATION report was well written, as was the "Warp" article.

For INFINITY 6 you might have 8 covers like SQUA TRONT 5 did.

All in all this issue was the best you've done yet (the quality of paper was great) and I anxiously await number 6.

Yours,
Nat Pine

We agree that the cover of number 5 got loused up at the printers. Actually, the printer decided on his own to print the title that way and by the time we knew about it, that was it. As usual, INFINITY 5 was being produced on an extremely tight schedule and there was no time to correct the error. The cover really didn't do justice to the Todd piece which we think is quite beautiful.

Eight covers? It's hard enough to get 4.

In any case, we hope you enjoy this issue, and take care.

Dear Adam and Gary,

This is the first time I've written to you regarding INFINITY, though I have issues 3 and 4. I almost wrote you after number 4's late appearance, but it's quality was so great another angry letter wasn't needed.

However, let us get onto your current creation, namely INFINITY 5. I was hesitant of ordering number 5 at first because of 4's lateness but order it I did when I saw dealers stocking it. The cover by Todd is very good. Some people

don't like Larry Todd's artwork because it's too stilted and reminiscent of Richard Corben. I like his work because of his use of colors and dramatic scenes that stand out such as this one. Your decision to cut one inch of his painting along the side was most unfortunate. Half of the girl's face is missing, this slightly reduces the impact. I'm surprised you felt you had to have the title emblazoned like this considering issue 3 had no title and number 4 had only small unobtrusive letters.

A word about the quality of paper. Excellent. The reproduction was as perfect as possible. Much better than last issue.

For me, the highlight was the Richard Corben interview. Ever since I first saw his art in a fan magazine and a short time later in EERIE he has been my favorite. Using color as no one has ever done before in graphics, singlehandedly he's made underground comix worth watching. Therefore a major interview was long overdue and indeed welcome.

Overall the artwork this issue was not up to previous issue's standards. The Esteban Maroto watercolors were not impressive in black and white for sure, and maybe also in color. Todd's Notebook was useless, little more than throwaway drawings amounting to nothing. The Neal Adam's pieces were certainly not up to par. Rather hastily drawn sketches than detailed drawings.

I liked the Wrightson painting very much and also the idea of making a separate piece suitable for framing. I appreciate that. The Al Williamson sketches were acceptable. I've certainly seen less finished drawings published. I guess this is about all we can expect from him now since he seems to be tied up with Secret Agent Corrigan. Also the Brunner-Olshan piece was well done. I've never been to Chicago but after speaking with someone who lives there (during Torcon 2) I can better appreciate the story's message. The Kaluta piece was unimpressive to me. The subject matter is a little too mundane to what I'm used to. He probably just did it because he always had a whim to draw an old airplane magazine cover.

The final thing I want to say is your letters column remains a very worthwhile feature. You treat readers with the respect a letter writer is entitled. You are one of the few fannish publications I've seen that conveys this feeling that letters are important and desired. I sincerely hope there will be an INFINITY 6.

Yours truly,
Gary Kimber

We went into a discussion of why INFINITY 4 was late in the 5th issue. It looks like everyone agrees that the quality of printing and paper stock on 5 was above what we had done in the past. We too agree that the Corben interview was the highlight of the issue.

Yeah, the artwork in 5 wasn't up to previous issues. It has gotten extremely hard to acquire really nice artwork for printing in a fan magazine which cannot afford professional rates. This is a primary reason why we have waited so long to resume publishing INFINITY. Hopefully, we've succeeded with this issue in getting a fine batch of artwork. We also feel that the writing and photographs in this issue surpass anything we've ever done in the past. We hope you agree.

On the Kaluta back cover: it's true.

Dear Gary and Adam,

I was pleased with INFINITY 5. I'm an art major trying to convince people that sci-fi and comic book illustration is a serious art form, not a pacifier for 13-year-old punks with dreams of glory (or gory). Your mag shows that there is hope growing in the field. The overall quality of your mag is far better than I dared to hope. I really enjoyed the "Warp!" article. I saw "Warp" at the Washington Theatre Club in D.C. in September of 1973 and I was completely freaked by it.

Again— you put out a very fine mag.

Sincerely,
Bill Grader

Adam and Gary—

OK! Time out for a crit of INFINITY 5. The covers didn't sell me—so they weren't all that great. The color print was of an old Wrightson piece and not very exciting (I love Wrightson's stuff, but that piece was bad news). T. Yeates did some really nice work. Macantsaoir's piece was very good. The editorial was interesting (well written, men!). And the Maroto portfolio reproduced rather well. INFINITY 5 had two highlights: those being the Corben interview and the article on "Warp." Both were well conducted, written, illustrated. I enjoyed Todd's notebook pages (I've notebooks almost as crazy!). The spot illos were good (everybody's) and I liked the inside back cover done by Todd. All in all it was an enjoyable issue, well worth the money.

Sincerely,
Bruce Patterson

Look for Bruce's artwork in several fan magazines in the field. It's quite good.

Dear Gary,

I have returned my remaining copies of INFINITY 5 to you.

Personal opinion. The cover was atrocious, beneath the quality of both INFINITY and Larry Todd. The Corben interview was very good. The Wrightson print was worthless. Kaluta's and Williamson's pieces were only names. And these were the advertised highlights of the issue. Your articles and columns were nice but don't make up the $3.50 cover price.

Yours,
Rich Pujol

Well, we had to hit into a critical letter sooner or later. Everyone is entitled to his own opinion, and we only hope that Rich will like this latest issue better. And if you don't like this issue, let us know!

Dear Gary and Adam,

I purchased INFINITY 4 and 5 a few weeks ago and like them so much that it is with great expectations that I am now ordering number 6 in advance.

I was once an avid comic collector but dropped out of fandom in 1968 at a time when I felt the industry had gone downhill. But recent efforts like Conan, Dr. Strange, and the Shadow have recaptured my interest. But more importantly, I have found that during my absence fandom had truly come of age and was producing top quality zines that I now collect with greater zeal than the comics themselves. In recent months I have procured almost forty zines produced in the last five years and INFINITY is one of the best.

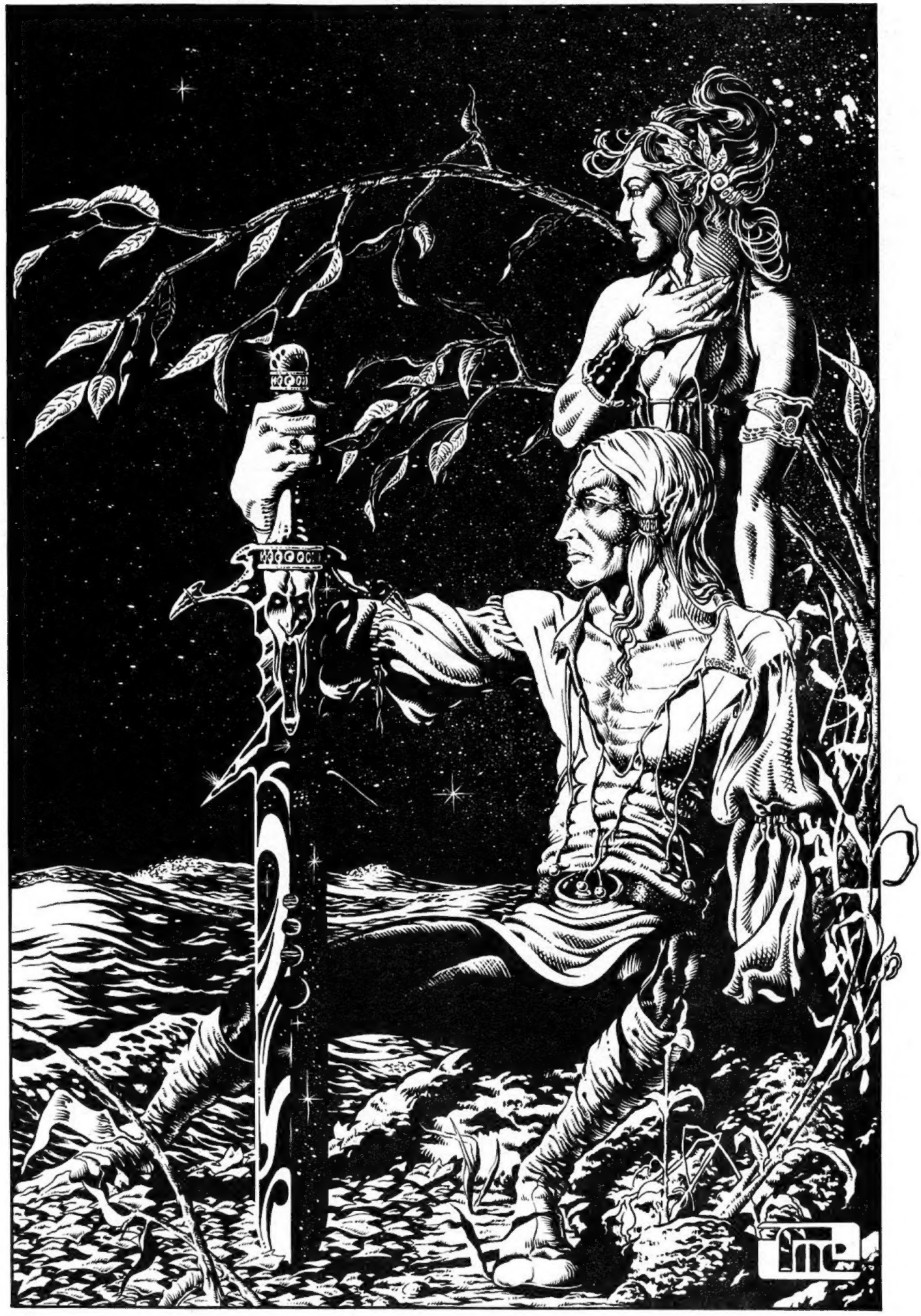
I enjoy artzines the most because I appreciate seeing fine artwork reproduced without any verbiage intruding on the artist's images. However I dig good scripting as well and enjoyed Corben's interview. It was informative, entertaining and beautifully laid-out and illustrated. I also dug both interviews in number 4 and hope you continue in this vein (if possible how about interviewing Barry Smith or Archie Goodwin?). Jan Strnad's "Man in the Middle" was also very good. Altho the premise was not terribly original, it was perfectly executed. Jan is perhaps the best writer among the zines and undergrounds and I hope you continue to feature his work.

About the only thing lacking in this issue was a good strip of some length. The ones by Bode, Brunner, and Todd were good but all were short and humorous in tone. I hope to see some adventure and SF strips in the future.

Sincerely,
Gary Vargas

Glad to have you back in fandom, Gary. Good professional strips of some length are unfortunately hard to acquire because the artists would rather have their work published in mass circulation magazines.

That does it for another issue's "Viewpoint." We are looking forward to hearing your opinions of INFINITY 6 and other matters. And of course, if you are attending CREATION, please let us know whether you enjoyed it and how you feel we can improve it. How about a letter?



The Phantasm of the Operetta

AIRWICK, I LOVE YOU FOR YOUR FINE BODY, NOT YOUR PRETTY FACE— COM'ON, LEMME TAKE OFF YOUR MASK!
OH MY GOD!!
OKAY, YOU DUMB BROAD — ARE YOU SATISFIED NOW? YOU WOULDN'T SETTLE FOR A FEW
LAUGHS AND A GOOD TIME IN THE DARK, YOU HAD TO APPEASE YOUR CURSED FEMALE CURIOSITY, DIDN'T YOU?
WELL, RUN YOUR FINGERS OVER MY DISFIGURED COUNTENANCE ... FEEL THE PAIN AND TORMENT THAT I FEEL EACH TIME I LOOK INTO THE MIRROR! HOW DO YOU LIKE YOUR MYSTERIOUS LOVER NOW?
HAVE YOU TRIED ACNE-MED?
CRUZWELL